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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis:

A Group of York Mystery Plays

Edited by

Marjorie Mason Bishop

(A. B. Elmira College, 1919)

In partial fulfilment of requirements
for the degree of Master of
Arts

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INTRODUCTION

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INTRODUCTION

The writer wishes it to be clearly understood that the following plays are modern adaptations of the original Mystery plays

which have been so splendidly edited by Lucy Toulmin Smith. It is upon her edition of the York plays that these free translations are based. The titles of the plays have been supplied by her, for the manuscript gives nothing more than the name of the craft at the beginning of each. Also, she has listed the dramatis personae and indicated the scenes, as is not done in the manuscript. Let it be said here, that only thru her work of presenting the plays to the world at large, in book form, was this attempt made possible.

The intention has been to so adapt the plays that they may be suitable for present-day Church presentation. Otherwise, they might better be left in their original state, serene and undisturbed. Considering the appalling lack of good, available religious drama, this work was undertaken, in the hope that this modernization of medieval writing may prove to be of more worth than some of the "hasty puddings" of recent years.

The original manuscript, formerly in the hands of the Earl of Ashburnham, and now reposing in the British museum, is composed of 270 parchment leaves, inclosed in a wooden binding. Thru careful study, the editor has been able to approximate the date of composition of the various plays, showing, also, that numerous corrections and notes have been added in a sixteenth century hand, while the bulk of the manuscript dates from the first half of the fifteenth century. The first writing seems to have been done a little before 1415. Some of the late additions are in the form of stage directions, which appear less frequently and are briefer than those of the Chester and Coventry mystery plays. Besides the plays, there is also preserved with the manuscript some of the music written out for use with certain of

the pageants. In all, there are forty-eight plays, more than are found in the Towneley, Chester, or Coventry series. It is significant to note that all but eleven of these treat of New Testament subjects.

The York plays comprise the only full text of the English cycle plays, which it is known, without a doubt, were performed at the festival of Corpus Christi. The festival, itself, originated as far back as 1264.

Intimately associated with these celebrations is a poem, called "Cursor Mundi", dating from the early fourteenth century. The subject and arrangement form a striking parallel to the York cycle. There is much evidence to lead to the conclusion that this poem provided source material for other cycles as well as that of York.

Like the poem and unlike the other cycles, the York plays are, on the whole, refined and free from vulgarity. To continue the comparison, the dialect of the York plays is the same as that of the Towneley plays and five of the plays are identical. Authorities are fairly well agreed that, of the two, the York cycle is the original. Altho the only extant material pertaining to the Beverly plays is the characteristic titles, these follow the York titles more closely than the others, so it may be supposed that the York plays exerted their influence here as well.

A comparison may be made in regard to the content material of the plays. The York plays adhere more closely to the Biblical narrative, including a smaller propertion of extraneous matter, with fewer references to the aprocryphal legends. It is singular that there appears to be no written authority for the

play on the Coronation of Mary.

Though the mode of expression and versification seem extremely crude to the twentieth century mind, we must bear in mind the date of composition. It takes more than a superficial examination to discover the unsuspected good qualities. It might be well to remind ourselves that much of the Elizabethan verse appears clumsy and involved today. In studying the plays we find that not one but many metres have been employed, with a conscious effort to adapt it to the subject at hand. Twenty-two different forms of stanza have been used.

The work of production was divided amongst the different crafts, who furnished the players, the pageants, and the pageant-masters. (It appears that the word, "pageant", was used in York to signify both the scaffold and the play itself. The big stages were stored away when not in use, in what were called pageant-houses.) Finances were in charge of two pageant-masters, appointed by each company. Records of various disputes and ordanences show, too, that the municipal authorities exercised a proper control over the whole matter. Any differences of opinion were settled in court. Orders were issued as to where the pageants were to play on the route. Later, this was left in the hands of those who paid the highest price for the right to have the play performed in a certain place.

If drama today were taken as seriously as were the York plays, our theatre would be of a high order. If playwrights studied their characters as earnestly and knew their subject matter with which they proposed to deal, so thoroughly, as did these writers of long ago, we might well expect some marvelous productions. The simple dignity of the York plays cannot escape the

reader who approaches them in a sympathetic spirit. They are spiced with homely mirth here and there, showing that the writer was well acquainted with the nature of audiences, being wise enough to afford an opportunity for relieving the emotional tension, without going to extremes.

We feel that a study of the York plays, or of any of the companion mystery cycles, is a study of an important phase in the evolution of English drama, bringing the inevitable result of a greater appreciation of what was accomplished at that time and a deeper insight into the influence of these early dramatic forms upon the drama which was to come.

The plays which have been chosen from the York cycle for especial treatment in this paper, are as follows:

1. "The Angels and the Shepherds." (Number XV.)
2. "The Purification of Mary: Simeon and Anna Prophecy." (Number XLI.)
3. "The Second Accusation Before Pilate." (Number XXXII.)
4. "The Resurrection: Fright of the Jews." (Number XXXVIII.)
5. "The Descent of the Holy Spirit." (Number XLIV.)

Before passing on to the plays, themselves, it will be well to make some statement as to the manner of treatment followed. In the first place, the dialogue has been converted from the Old English into modern English, a very free translation, with an attempt to make it simple and readable, as the quaint Old English would be scarcely intelligible to the present-day audience. We of the twentieth century express ourselves in fewer words than did our ancesters who took part in the York mysteries. Hence, practically every speech has been shortened and condensed, at the same time retaining the essential idea. In one or two instances

readers who approached them in a sympathetic spirit. They are
replete with homely wisdom here and there, showing that the writer
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The plays which have been chosen from the York cycle for
special treatment in this essay, are as follows:

1. "Christ Christ and the Shepherds." (Number XVI.)
2. "The Purification of Mary." (Number XVII.)
3. "The Second Coronation Pageant." (Number XXIX.)
4. "The Resurrection: Christ at the Gate." (Number XXXIII.)
5. "The Descent of the Holy Spirit." (Number XLV.)

Before passing on to the plays, therefore, it will be
well to make some statement as to the nature of the Mystery Play.
In the first place, the dialogue has been contributed from the
English into modern English, a very slight translation, with
great to make it simple and readable. In the reading the English
would be scarcely intelligible to the nineteenth-century reader.
The twentieth century reader is active in temper rather than
patient or academic who find part in the Talk myriad. Perhaps
unfortunately every effort has been exhausted to make the
text relating the essential idea. In one or two instances

it has been thought wise to omit a whole scene, or part of a scene, or to invert the order of scenes. Such changes are noted and explained in connection with every play. Great liberty has been taken in the addition of stage directions, stage business, suggestions for lighting, music, settings, and costumes; all with the purpose of making the text more valuable for present-day producers of Church drama.

A.---The Angels and the Shepherds

Persons of the Play

First Shepherd Second Shepherd

Third Shepherd

Scene: The fields near Bethlehem

(Enter shepherds II and III talking together in low tones. About four feet behind them comes the First Shepherd.)

I. Shep. (calling to his companions) Brothers, in your hast, take heed and listen to what I have to say. Since we are walking along in this fashion, I will disclose to you what has been troubling me. Our faithful forefathers, both Hosea and Isaiah, told of a prince without equal who was to heal the sick and save mankind. The child was to be born in Bethlehem, near-by.

II.Shep. Brothers, I have heard it said that a star as light as day should appear, ere He is borne

in our near-by town. And, according to the learned men of our day, the text clearly says that He shall buy us with His blessed blood. I have heard my father say that He is to be borne of a maiden.

III Shep. (impulsively) Oh, merciful Maker, Thy power is great! I have heard it said that the children of Israel should be freed by that same light.

But, now, I think that we should quickly hunt over these pastures and find our cattle. Let us try to talk of something else.

(III Shepherd has turned and started back when a sudden bright light appears at the extreme left.

I Shep. (falling to his knees) Help us! (a)

II Shep. (drawing back) Whew! (b)

I Shep. Hark! (c)

II Shep. (observing the first shepherd's terrorized attitude) Man, thou hast lost thy wits.

I Shep. Mercy! (d)

(a) "We!. hudde!"

(b) "We! Howe! "

(c) "Herkyn to me!"

(d) "We! colle!"

III Shep. (absorbed in his thoughts, he did not observe the light at first. He now comes running back.) What is the matter?

I Shep. (beckoning excitedly) Come over by me and tell me if thou hast ever seen such a sight!

III Shep. (drawing near to I and looking up at the light.) I? Never, nor any man.

II Shep. Say, fellows, if ye find any good thing, be sure to give me my share.
(turning to III) Wow! (a) tell me what causes thee to stare so.

III Shep. As long as we have been shepherds keeping our cattle in this valley, no such sight has been seen.

I Shep. No, indeed! (b) This is the first time that it has happened. I assure thee that it means that some marvel is with us.

(At this moment an angel appears in the light at the extreme left. In a clear soprano voice she sings the first verse of "Hark the Herald Angels Sing." (c)

(a) "We!" (b) "We! no colle!"

(c) Smith, "Hymnal For American Youth"-Number 72

Hark! the herald angels sing,
"Glory to the new-born King;
Peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations, rise,
Join the triumph of the skies;
With th' angelic host proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the new-born King!"

(II and III are so impressed that they also sink to their knees. At the conclusion of the verse the angel disappears and the light slowly dims. For a moment no one dares speak. Then, I jumps to his feet.)

I Shep. I wonder if we could sing it. Let's see, it went like this.
(The others jump to their feet, and with a number of halts and pauses, they succeed in singing the last four lines.of the verse.

II Shep. That was a merry song.

III Shep. (earnestly) I fain would know what made this noble noise.

I. Shep. An angel has brought us tidings that a babe is to be born in Bethlehem as the prophets have foretold. And we are bidden to go to see him. I would give both my hat and my horn to find him.

III Shep. We need have no trouble in finding Him. I'll tell you why. Yon star shall lead us to the Child.

II Shep. Yes! Thou hast said it! Let us go fourth to find Him!

(They go off left singing the refrain of the angel's song. The curtain falls, and as it does so, a concealed choir softly sings the first and second verses of "O Little Town of Bethlehem" (*)

(1) O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by;
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee to-night.

(2) For Christ is born of Mary,
And gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.

* Smith, "Hymnal For American Youth"- Number 80

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth!

Scene II The Stable at Bethlehem

(Mary is seated beside the manger near the center of the stage. Shepherds peer in cautiously at the left.)

I Shep. Brothers be of good cheer.

II Shep. Lo, here is the house and here is He!

(They enter.)

III Shep. Yes, indeed, this is it. Look where our Lord is laid; just as the angel said. (He points to the manger.)

I Shep. The angel said that He should save the world and all that is therein. Therefore, if I desire to be saved, I will now worship Him.

(They come forward and kneel.)

I Shep. (hesitatingly) I am only a simple fellow, but of gentle blood, Lo! I offer Thee such ornament as I have, a simple brooch with a tin bell, to wear on Thy bosom. (He

removes the brooch from his girdle) And, Son of God, if anything chance to my advantage, forget me not. (He rises, lays his offering in the manger and slowly moves toward the left with bowed head.)

II Shep. Son of God! Look upon me, since I have sought Thee. I am too poor to make such presents as I would like and as I ought to give, Lo! I have brought two cobb-nuts on a ribbon. (He, likewise, puts his gift in the manger, slowly moving away to join I.

III Shep. Dear Lord, look upon me, though I do not press forward. Thou art a Prince without a Peer and I have no present which could please Thee. (He holds up a horn-spoon and looks thoughtfully at it for a moment.) I give Thee cheerfully a horn-spoon that holds forty peas. Such a novelty will do no harm. (Puts spoon in manger and moves away.)

Farewell, sweet child.* God grant us a long life and as we homeward wend our way, let us be of good cheer.

* "Fere (wele) thou swete swayne."

* "Fere (male) thou mete swyne."

(As the shepherds move off stage the hidden choir triumphantly sings, "Joy to the World, the Lord is Come." * The audience is allowed to gaze upon the tableau of the mother looking down upon the manger, during the first verse of the Hymn, after which the curtain is dropped and the audience joins with the choir in singing the remaining verses.)

1) Joy to the world! the Lord is come;
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven and nature sing.

2) Joy to the world! the Saviour reigns;
Let men their songs employ;
While fields and floods, rocks, hills
and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat, the sounding joy.

*Smith, "Hymnal For American Youth"--Number 71

3) He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love,
And wonders of his love,
And wonders, and wonders, of his love.

Comments on Play XV

This play was originally produced by "The Chaundelers," or the candelers, being number XV in the manuscript. A Shepherd's play was to be found in practically every collection of mystery plays. The sixteenth Coventry play was called "The Adoration of the Shepherds." The seventh Chester play was "The Play of the Shepherds", while the thirteenth Towneley Play, was known as the "Secunda Pagina Pastorum." This Second Shepherd's Play is widely known for its episode of Mak and the stolen sheep, wholly foreign to the Biblical narrative. Indeed, the writer shows greater originality than the York playwright. He creates interest and holds us in suspense. There is, also, more attempt at character drawing. On the other hand, though it be said that the York writer lacks originality and makes no differentiation between his characters, still, we gain a far greater sense of reverance and of refinement from his simple adherance to the Scripture. Perhaps, instead of lacking originality, he rebelled against a possible temptation to include material interesting in itself, yet which would detract from the beauty of the central theme, as is the inevitable result in the Second Shepherd's Play.

A word might be said about the verse. After the vision of the angels, the form of the stanza changes to a lighter vein. Then, when the shepherds arrive at Bethlehem, the stanza changes back to the first form, which is more dignified, to suit the occasion.

Since these plays were produced on pageant scaffolds, in broad day-light, the scenes were indicated by the action

and speeches rather than by scenery. There was, therefore, no waiting between acts. For instance, the notation at the beginning, "The fields near Bethlehem", has been added by the editor, Lucy Toulmin Smith. The division into "Scene II--The stable at Bethlehem" is the writer's suggestion, bearing in mind modern production and modern audiences. As originally produced, the shepherds simply walked to one end of the platform, which by the magic of the imagination was converted into Bethlehem. The audience inferred from the ensuing conversation, where the shepherds were supposed to be.

It is interesting to note that singing was used in the play. We wish that the music had been preserved, as in the case of Play XLVI. We have no proof that any attempt was made to produce additional light for the vision.

Suggestions for Production

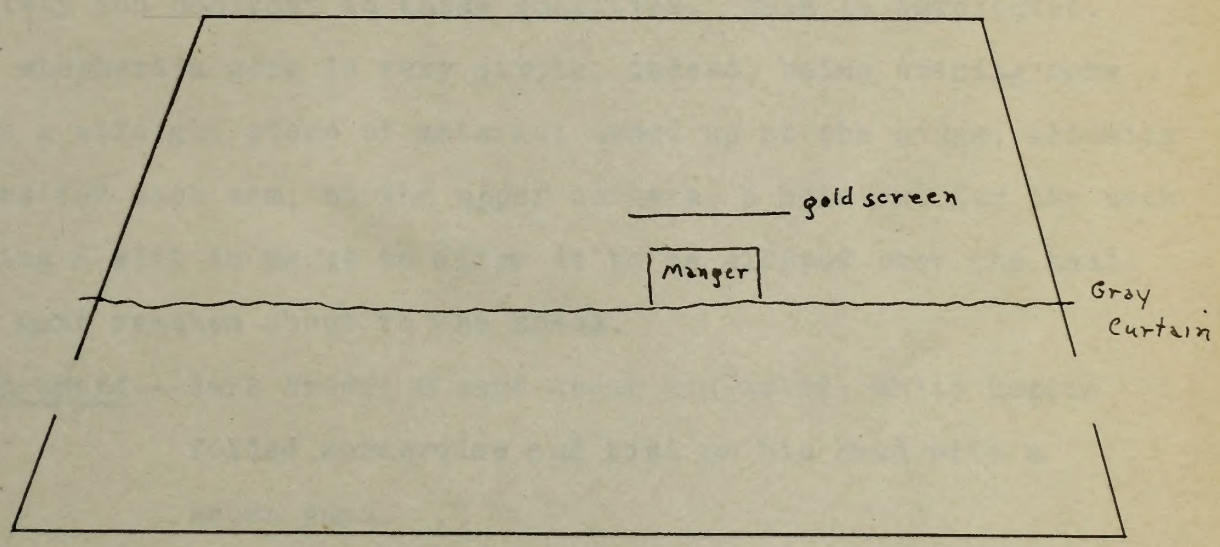
No scenery is necessary for this simple sketch and whatever adjuncts are used should be in keeping with its simplicity. A background may be formed by screens, or, better yet, by the folds of a soft gray curtain, against which the figures will stand out in relief. As the action does not require the entire depth of the stage, note where the curtain is placed in the diagram.

It would be folly to try to represent the cattle or the sheep in the stable. Likewise, it is best not to have the Christ child revealed as a real baby, who would become restless and perhaps cry. It is very beautiful and effective to have a high-power light concealed within the manger, so that the manger becomes the cheif source of light, as it is the focal point of

the action.

When the angel appears to the shepherds, the "spot" on the right should be dimmed, in order that she may come in a full glory of light from the left side of the stage. That side should remain brighter until the shepherds go off. (This is assuming that the play is given in the evening and that a spot light with gelatin slides can be trained on the stage from either side.)

Stage Diagram



Note: The manger is hidden by the curtain in Scene II. In the Bethelem scene, the curtain is parted just enough to reveal Mary sitting beside the manger. A gold screen, or curtain, directly in back of her reflects the light from the manger with a wonderful effect.

Properties

Three crooks for shepherds.

"Simple brooch with a tin bell" for first shepherd.

Two nuts on a ribbon for second shepherd.

Horn spoon for third shepherd.

Costumes

First, instead of choosing three tall, slender, deep-voiced men, it is well to select three individuals who represent variety and contrast in these qualities. Each is barefooted. The shepherd's garb is very simple, indeed, being nothing more than a straight piece of material sewed up at the sides, allowing holes for each arm, at the upper corners; a hole cut for the neck making a slit in front to allow it to be slipped over the head. The garb reaches about to the knees.

I Shepherd---dark brown; a cord about his waist; white napkin folded cornerwise and tied on his head with a brown cord.

II Shepherd---tan color; narrow girdle; same head covering as I.

IIIShepherd---dull dark green; cord about his waist; a sheepskin fastened to one shoulder and under the other arm.

Mary---------full, light blue robe; long white mantle wrapped about her, covering her head.

Angel--------long flowing white gown. Our modern audiences associate angels with the feminine gender. Hence, it would be best to disregard the "he" in the first shepherd's speech and let the angel have flowing hair, surmounted by a gold nimbus.

B. The Purification of Mary: Simeon and Anna Prophecy.

(Note: This version adheres rather closely to the original. It will be followed by another version, as it has been worked over by the writer.)

Persons of the Play

Mary	Anna, the prophetess
Joseph	Simeon
Angel	Prysbiter

Scene I The Temple at Jerusalem

Prysbiter Almighty God in Heaven so high, Maker of Heaven and Earth, Who hast ordained all things and told man to reform, Thou hast created everything, in number, weight and measure, and bade man not to break Thy laws, but to keep Thy commandments, always.

On Mt. Sinai God brought His laws to Moses in the form of two tablets to give to the children of Israel, talling Moses to be their guide and to teach them God's will. That he might keep his laws stable and in order, he added a penalty for all who did not keep them---to be stoned to death, each and every one. No mercy would be granted them.

Therefore, keep well God's commandment and and lead a God-like life or, surely, each one,

5. The Justification of Mary: Stage 5 and Scene 10 (Mary).

(Note: This version adheres rather closely to the original. It will be followed by another version, as it has been revised over by the writer.)

Dramatis Personae

Mary
Joseph
Angel

Anna, the prophetess
Simeon
Tyrrelier

Scene I The Temple at Jerusalem

Tyrrelier

Almighty God in Heaven be praised, Father of Heaven and Earth. His best ordinance and lifeline and total man in reference. Then just regulated everything, in number, weight and measure, and made man not to break His laws, but to keep His commandments, always.

So Mr. Blank has brought his lass to Rome in the form of big tablets to give to the children of Israel, telling them to be their guide and to teach them God's will. What an right keep his lass otherwise not in order. He would personally for all that his not keep them on a school to begin, mean not every one. It would be a waste of valuable time.

Therefore, keep that lass's [illegible] and lead a God-like life of, [illegible].

both great and small will be destroyed. This is His will, according to the law of Moses, that ye shall bring your beasts and offer them here to God and that ye shall turn away from your sins. God spoke unto Moses and said that after certain sicknesses and after certain sins, the children of Israel, should bring their beasts to the priest and offer them up in the sight of God; that the mother of a child should come on the fortieth day and bring a lamb with her and two turtle-doves and take them to the lay priest, to be offered up. No one can deny this. The lamb is offered for the honor of God and the priest's prayer given for the woman. If it happens that she is poor and has no lamb to offer, then she shall bring two turtle-doves as her offering.

Lo! Here am I, a priest, ever present to receive all such offerings and to pray to God for the health and life of His people.

Anna

It is my purpose to abide here in this holy place, serving my God, whatever may happen, night and day, with prayer and fasting. I have been a widow for sixty-four years and have gladly remained here for the redemption of Israel. God has now bestowed His grace upon me to prophesy for man's redemption. To all you gathered in this place, I say, that One is borne for our re-

demption, Who will be here soon, to be presented by His own mother, most chaste of all virgins, blessings on her name! Old Simeon, favored in the sight of God, shall see Him and do Him honor by taking Him in his arms. He shall be filled with the strength of the Holy Ghost and go forth to Thy holy temple.

Scene II: Simeon's House at Jerusalem.

Simeon: Oh blessed God, Thou art my maker! Night and day my sorrow weighs me down. My heart is heavy. Lo, thus I reflect, for I am weak and unwell. My health wanes and passeth away. Wherever I go, in the fields or woods I fall down from sheer feebleness. In faith, I am failing in hair, in skin and in color, I say. Would that I were out of this world! Thus I grow more and more confused and mischief lurks for me everywhere. But Thou, Mighty Lord, destroy my mourning! Oh, dispell it, for I would be well repaid in happiness, if I were to see Him.

Now, certainly, my hopes would be fulfilled if I might see Him, if I might tell of Him who is born without sin, born of a noble woman and maiden, as was prophesied by David and Daniel; without sin or wickedness, as Ezekiel, also, said. And Malachai, that keen prophet has told

us that Babe so bright, Who is to come to dwell with us, to be a shedder of light in our temples. Other prophets foretold of this Blessed Babe and of His mother, a pure maiden--that He was to come and harrow hell, to stride mightily as a giant, and to fiercely foil the wickedness of the devil, rendering his powers ineffective.

The most worthy Child in this wide world! No tongue can relate His many virtues. He sends all succor at this time to redeem Israel. Thus say they all, patriarchs and prophets true, "A Babe is borne to be our Companion, for the benefit of all people, old and young.

Yea, well would it be with me always if I might see that Babe so bright, If I were buried here then would my corpse grow mightier, it truly would. Now, Lord, grant me Thy grace to live here in this world a while, that I might see the Babe before I die. Oh, Lord God, I truly believe that if I live, that Babe shall find me here. But I am so weak with age that it dampens my cheer. Yet, if nothing happens to me because of my age God still may somehow lengthen my life, until I have really seen that Babe, the noble Child! Truly, if I knew how to reverse the time, nothing should afflict my

heart. Lord, if it please Thee, lend me Thy grace, and make me happy.

When wilt Thou come, Babe? Come, come quickly! Nay, come straight and tarry not, for surely my days are numbered. Age has brought me great sorrow. Great suffering comes to the heart of man when he must go without that which he would have. I shall care no longer for health when I have seen my desire.

Oh, shall these eyes see that Blessed Babe? If not, then let them be blind. Yea, I pray God that it may be so. Then my doubt shall be ended.

Enter Angel — Aged Simeon, God's trusted servant, to thee I bring word. The Holy Ghost, most mighty, says that thou shalt not die till thou hast seen the baby Jesus, born of M ary, Who has come to lessen the cares of all mankind and to comfort the rich and poor from morning till night.

Simeon: — Great thanks to Thee, oh Lord! That Thou hast granted my petition---before I am buried, to see the Heavenly Babe. No mortal man may have more happiness. It shall be my eternal solace and joy to see the son of Mary, Jesus, my Joy and Saviour, blessed be His name! Lo! now may I see to tell the truth, the redemption of Israel, thru Jesus, my Lord Emannual, pure and spotless.

Scene III---Mary and Joseph at Bethlehem.

Mary: Joseph, my husband and companion, you have shown great regard for me and now I will tell you what I intend to do. All of forty days have come and gone since my baby Jesus was born. Therefore I wish to present Him here in the temple in the sight of God according to the law of Moses, as other women do. I think it is right and reasonable to do this with all good will after God's command.

Joseph: Mary, my wife and maiden pure, this matter which thou dost propose is bidden of all women who have conceived a child in sin. The law is plainly framed for them. They must be purified again, for they were defiled for man's pleasure. But Mary, my bride, thou needst not do so--to be purified in God's temple for that reason. Certainly thou art an innocent virgin, not having sinned by thought or deed and never will.

Mary: That I have kept myself pure, is only thru God's will. That thou dost know. Yet, to fulfill the law which Almighty God has given us, I would do this as an example of meekness.

Joseph: Ah, Mary, blessings on thee forever. Thou dost desire to fulfill God's will. I heartily consent to what thou hast said. Therefore, let us with devout hearts set forth this day to make an offer-

Scene III.--Mary and Joseph at breakfast.

Mary:

Joseph, my husband and sweetheart, you know
about great regard for me and you I will tell you
what I intend to do. All of Joseph's days Jehovah
will spare alone my body leaves me. Therefore
I wish to present this house in the temple in the
sight of God consisting to the law of Moses, as
other women do. I think it is right and reasonable
to do this with all good will after God's command.

Joseph:

Mary, my wife and mother dear, this noble wish
then dost propose is wisdom of all women who have
conceived a child in mine. She has the virtue
treated for them. Where that to particular agent, if
they were delight for which clearness. But Mary
my bride, thou needest not go so--to be published in
Godly temple for that reason. Secondly to an act
as innocent virgin, not having sinned by thought
or word and never will.

Mary:

That I have not sinned yet, is only from
Godly will. That then does mean. But, to which
the law and a virginity not has always. I would
do this as an example to mankind.

Joseph:

Ah, Mary, whatever be than forever. Upon the
desire to fulfill Godly will. I hereby observe
to what thou hast said. Therefore, I am
devout Israelite and faith with God as well

ing to God, as thou hast said.

Mary: I am quite ready to do so, but Joseph, I would ask one thing.

Joseph: Mary, my wife and maiden pure, speak, what troubles thee?

Mary: We must have both beast and fowl, a lamb and two doves. We have no lamb and need none. Therefore, Joseph, what shall we do? What is thy will? We shall be condemned if we do not follow the custom. I hope we may do nothing wrong.

Joseph: Ah, good Mary, this is the law: the rich shall offer both the lamb and the fowl, but two turtle-doves shall not be refused for our offering. As is our lot let us go. They are here in a basket ready at hand and if we do not have the lamb and the bird as rich men have, our Babe, here, is our offering in the sight of God. He is our Lamb, Mary. Care not, for rich and poor have sought none better. Right well hast thou brought Him here. He is the Lamb of God, I say, who shall take away the sins of the world. He is the Lamb of the Very God, Who must defend us from all evil, born of thee for our redemption and happiness.

Mary: Joseph, my husbsnd, thou dost speak the truth. Let us then proceed on our way.

Joseph: Let us go then and do our duty, Mary, and make our meek offering today.

(They set forth)

Lo, here is the temple and also the ordained priest. Mary, let us go thither and kneeling devoutly meekly offer our due offering to God.

Scene IV---The Temple as Before

(Joseph and Mary with the Babe advance to the priest.)

Mary: Unto my Most Mighty God, and to this ordained priest, I offer Jesus, my child. I do it sincerely and with good will in my heart. Oh, priest, representing here God's might, pray thou for us to God on high that this deed may be acceptable in His sight.

Joseph: Lo, receive these two turtle doves with thy holy hands. We are poor having neither rent nor land. But, good sir, pray to Almighty God to accept this offering which we have brought, which we have sincerely offered here according to our duty.

Presbyter: O God bestower of all grace, blessed be Thy name for all time. Accept their offering in this place which is dedicated to Thee always. O blessed Lord, do no say nay, but let thy offering be a help and protection thruout the lives of such people who thus meekly bow to Thy will, and who

present this child, born of a pure maiden and given to all mankind. May this new-born Babe, present here protect us from ruin. May we ever be ready to receive His grace. Oh, blessed Babe born of a chaste maid, be Thou welcome. Thou art our protection, our joy and happiness forever.
Welcome! Our knowledge and wisdom forever.
Welcome! The joy of all.
Welcome! Redeemer of all.

(Enter Anna)

Anna: Welcome! blessed Mary, maiden.
Welcome! most meek in Thy array. (to the Babe.)
Welcome! bright star that shineth bright as day, for our joy.
Welcome! blessed ray of light.
Welcome! source of all our light.
Welcome! Thou Who hast promised all joy to man and wife.
Welcome! blessed Babe so free.
Welcome! our welfare and our bliss, for rich and for poor.
Babe, welcome for our succor, and Babe, welcome, with all honor, here in this hall.

Scene V---Simeon's House as Before.

(Enter angel)

Angel: Aged Simeon, this I say to thee. Dress thyself in thy array and come to the temple. There shalt thou see Jesus, son of Mary, of Whom thou hast been told.

Simeon: Oh, Lord, I thank Thee for ever and ever, I feel as light as a leaf on the tree. My age has gone. I feel no burden, Because of this news, I am old no more. I will go to yonder temple to see the babe born of Mary. He is my strength in joy and in sadness and helps me ever from my cares.

(Exit)

Scene VI---The Temple as Before.

(Enter Simeon)

Simeon: Hail, blessed Babe, born of Mary. Blessed be Thy mother, Mary, mild, a pure maiden, undefiled.

Hail, Babe, Son of our Father in Heaven, chosen to give us hope. No earthly tongue can tell the measure of Thy might. Thou shalt bravely shield us from all evil. We would be cast into sorrow without Thy protection and perish for our deeds.

Hail, Rose of Sharon and Virgin Flower. The perfume of Thy goodness comes to us all.

Hail, Saviour of great and small.

Hail, Royal Rose of ruddy hue.

Hail, unfading flower, fresh and new.

Hail, the greatest Comforter man has ever known.

Here, where I kneel, I meekly beseech Thee to

suffer Thy servant to take Thee and to hold Thee in his arms.

(Takes Babe in his arms.)

Now come to me, Lord of all lands.

Come, mightiest on sea and land.

Come, happiness of this earth.

Come, embrace me, best-born Babe.

Come, embrace me, joy of our morning.

Come, embrace me, else I am lost.

I thank Thee, Lord God, for Thy great grace which thus has spared me for a while, to embrace this Babe according to the prophecy. I thank Thee that life has been granted me, that such happiness has been given me, that I have held this sweet Babe in my arms. My strength mingles with happiness. I feel my strength renewed thru Thy grace which has permitted me to clasp this lovely Child.

Thy friendship never fails. Thy mercy is upon all men everywhere. Thou art my Saviourand shall rule me all my life. Blessed be Thy name! Thou shalt save us and protect us from all strife. No more do I value my life, since I have seen this royal Child, my Strength, and my Salvation.

Now let Thy servant depart in peace, for mine eyes have seen Thy salvation, which Thou hast ordained before the face of Thy people. The light which radiates from Thee shall shine forever more upon Thy people in their weakness. Thy glory shall

suffer Thy servant to take Thee ever in his love in his arms.

(Takes Jesus in his arms.)

Now come to me, Joys of all lands.

Come, Mightiest on sea and land.

Come, happiness of this earth.

Come, embrace me, heart-born Peace.

Come, embrace me, joy of our country.

Come, embrace me, glad I am lost.

I thank Thee, Lord God, for Thy great grace which Thou has granted to me for a while, to endure this sad sorrowing to the monkhood. I thank Thee that life has been granted me, that such delicious bliss Thou gives me. What I have said this great joy in my heart is strongly clothed with happiness. I feel my heart removed from Thy grace which has permitted me to sleep this lovely child.

Thy friendship over Faith. Thy mercy is upon all men everywhere. Thou art my Saviour and shall guide me all my life. Blessed be Thy name. Blessed shall have me and protect my from all evil. No more do I value my life, since I have seen this royal child, my friend, and my Saviour.

Now let Thy servant depart in peace, for mine eyes have seen Thy salvation, which Thou hast ordained before the face of Thy people. The light which radiates from Thee shall bring revelation upon Thy people in their weakness. Let me go in

be for the children of Israel who shall dwell with Thee in Thy kingdom and the wicked shall descend into hell.

Joseph: Mary, my wife and maiden pure, I marvel at the words which these people have spoken. They speak of a great ministry for Jesus.

Mary: Yes indeed, Joseph. I, too, marvel. I shall guard these sayings in my heart.

Joseph: God grant Him His grace.

Simeon: Harken, Mary. I shall tell thee the truth ere I go. He has come for our protection, for the redemption of many, When He shall suffer, a sword shall rend thy heart. That is His will.

But thou mayest feel comforted, indeed and have gladness in your heart for His might is so great that no tongue can say nay to His will. For this Child shall have the power of a giant. The mightiest master shall move to one side for Him, and so shall all the people in this wide world, both good and bad. Therefore, Babe, protect us that we may not perish here.

Farewell! Farewell! most royal Rose in bloom.

Farewell! Farewell! best-born Babe.

Farewell! Sonof God. Grant us Thy blessing and Thy protection.

The Purification of Mary: Simeon and Anna Prophecy.

(Second revision)

Persons of the play.

Mary	Anna, the prophetess
Joseph	Simeon
Angel	Priest

Scene I--Simeon's House at Jerusalem

Simeon is discovered seated on a couch, his head bowed in his hands. Then, he slowly lifts his head in an attitude of prayer.

Simeon: O blessed God, Thou art my maker! Night and day my sorrow weighs me down. My heart is heavy. Lo, thus I reflect, for I am weak and unwell. My health wanes and passeth away. (He coughs feebly.) Mighty Lord, destroy my mourning! Oh, dispell it, for I would be well repaid in happiness if I were to see Him. (He rises and begins to slowly move about leaning on his staff for support.)

When wilt Thou come, Babe? Come, come quickly! Nay, come straight and tarry not, for surely my days are numbered. Age has brought me great sorrow. (He sinks into his chair again.)

Oh, shall these eyes see that Blessed Babe? If not, then let them be blind. Yea, I pray God that it may be so. Then my doubt shall be ended.

(A bright light at the extreme left. Enter an angel. Simeon looks up in great surprise.)

Angel: Aged Simeon, God's trusted servant, to thee I bring word. Thou shalt not die till thou hast seen the baby Jesus.

(Simeon is held speechless by the vision, and by the words he hears. The angel remains for a few seconds, then vanishes.)

Simeon: (Rising to his feet, as if filled with new power.) Great thanks to Thee, O Lord! Thou hast granted my petition! No mortal man may have more happiness. It shall be my eternal solace and joy to see the Son of Mary, Jesus, my Joy and Saviour, blessed be His name!

(The light comes as before. The angel reappears.)

Angel: Aged Simeon, this I say to thee. Dress thyself in thy array and come to the temple. There shalt thou see Jesus, son of Mary, of Whom thou hast been told.

Simeon: O Lord, I thank Thee for-ever and ever. Because of this news, I am old no more. I will go to yonder temple to see the Babe born of Mary. (He is moving toward the door as the curtain falls.)

Scene II---Mary's House in Bethlehem:

(Joseph is seen working at a crude carpenter's bench. Tools, shavings and a board or two are lying about. He is humming to himself when Mary enters and he does not notice her until she comes and lays her hand on his shoulder.)

Mary: Joseph, my husband and companion, I will tell thee what I intend to do. All of forty days have come and gone since my baby, Jesus, was born. Therefore, I wish to present Him in the temple, according to the law of Moses.

Joseph: (Putting down the tool which is in his hand, and looking up, surprised.) But Mary, my bride, thou needst not do so.

Mary: Yet I would do this as an example of meekness.

Joseph: (Grasping both her hands.) Ah, Mary, blessings on thee forever, that thou dost desire to fulfill God's will. I do heartily consent to what thou hast said. Therefore, let us with devout hearts set forth this day, to make an offering to God, as thou hast said.

Mary: I am quite ready----but, Joseph, I would ask one thing.

Joseph: (anxiously) Mary, my wife, speak, what troubles thee?

Mary: We must have both beast and fowl, a lamb and

two doves. We have no lamb and need none. Therefore, Joseph, what shall we do? We shall be condemned if we do not follow the custom.

Joseph: Ah, good Mary, this is the law: the rich shall offer both the lamb and the fowl, but two turtle-doves shall not be refused for our offering. (He goes to the corner and brings out a basket. Lifting the cover, he lets Mary peep inside.) If we do not have the lamb and the bird as rich men have, our Babe, is our offering in the sight of God.

Mary: Joseph, thou dost speak the truth. Let us, then, proceed on our way. (She gathers up the Baby from its cradle at the side of the room.)

Joseph: (Adjusting the basket on his arm.) Let us go then, Mary.

(They are making their way toward the door as the curtain falls. At the same time, soft organ music is heard.)

Scene III---The Temple at Jerusalem.

(The lights are dimmed so that when the curtain rises the scene is in semi-darkness. We catch the flicker of candles and observe the altar. We notice that a priest has entered. He kneels before the alter for a moment, then begins noiselessly moving about trimming and lighting the lamps. Now we can see more plainly. Enter Anna with bowed head. The priest catching sight of her, draws near.)

Priest: Lo! Here am I, a priest ever present to pray to God for the health and life of His people.

Anna: I have been a widow for sixty-four years and have gladly remained here for the redemption of Israel. It is my purpose to abide here in this holy place, serving my God, night and day.

I say that soon there will be presented, here, One, Who is born for our redemption. Old Simeon, shall see Him and do Him honor by taking Him in his arms.

(The priest is greatly impressed by this speech and is about to reply, when voices are heard at the left. A look of great joy comes over Anna's face as she turns to see Joseph and Mary timidly approaching. Joseph's voice now becomes audible, as he speaks in a low, hushed tone to Mary.)

Joseph: Lo, here is the priest. Let us go thither.

(Anna draws away a little to the right. She is deeply moved during what follows.)

Mary: (Holding up the Baby.) Unto my Most Mighty God, and to this priest, I offer Jesus, my child. I do it sincerely and with good will in my heart. Oh priest, pray thou for us that this deed may be acceptable in His sight.

Joseph: (Handing the basket to the priest.) Receive these

two turtle-doves. We are poor, but, good sir, pray to Almighty God, to accept this offering.

Priest: (Kneeling at the alter and holding up the basket, while Joseph and Mary stand with bowed heads.)

O God, bestower of all grace, blessed be Thy name for all time. Accept their offering, O Blessed Lord. Amen. (He rises and turns toward the Baby)

O, Blessed Babe, be Thou welcome. Thou art our protection, our joy and happiness forever.

Welcome! Our knowledge and wisdom forever.

Welcome! The joy of all.

Welcome! Redeemer of all.

(Low, soft organ music begins here and continues until the close of the scene. Anna, unable to remain quiet longer, comes forward, impulsively stretching out her arms to Mary.)

Anna: Welcome! blessed Mary, maiden.

Welcome! most meek in Thy array (to the baby--- (she kneels here)

Welcome! bright star that shineth bright as day.

Welcome! source of all our light.

Babe, Welcome, with all honor here in this hall.

(During the last of the above speech, Simeon has entered. He now comes forward and falls on his knees before Mary.)

Simeon: Hail, Blessed Babe.

Here, where I kneel, I meekly beseech The to suffer Thy servant to take Thee and to hold Thee in his arms.

(Mary hands the baby over to him.)

Come to me, Lord of all lands.

Come, happiness of this earth.

Come, embrace me, best born Babe.

Come embrace me, embrace me, else I am lost.

(He hands back the baby.)

I thank Thee, Lord, for Thy great grace, that Thou hast spared me for a while, to embrace this Babe. I feel my strength renewed. No more now do I value my life, since I have seen this royal Child, my Strength and my Salvation. (He rises.)

Now let Thy servant depart in peace, for mine eyes have seen Thy salvation. (With eyes and head uplifted, he moves slowly toward the left.)

Joseph: (In a hushed tone.) Mary, I marvel greatly at the words which these people have spoken. They speak of a great ministry for Jesus.

Mary: Yes, indeed, Joseph. I, too, marvel. I shall guard these sayings in my heart.

Joseph: (Leaning over the Child.) God grant Him grace.

(They move toward the door at the left.)

Simeon: Farewell! most royal Rose.

Farewell! best born Babe.

Farewell! Son of God. Grant us Thy blessing and Thy protection.

(As the curtain falls, Mary and Joseph are standing near the entrance, looking back at Simeon, who is near the focus of the stage. The priest kneels at the altar and Anna remains, apart, at the right, her whole attitude, that of wrapt adoration.)

Comments on Play XLI

In the manuscript, this is the forty-first play, being originally produced by "The Hatmakers, Masons and Laborers." It does not appear in chronological order, however, but was inserted on the blank leaves at the end of quire XXIX. If numbered in order, it would be number eighteen, following the Adoration. Parallel with it, are the seventeenth Townely Play, "Purificacio Mariae"; the eighteenth Coventry Play,"The Purification" and the eleventh Chester Play, "The Purification".

It need not be necessary to point out the numerous changes and reorderings which have been made in the last revision. They will be apparent to the reader, himself. The whole is, really, more in the manner of a ritual than a play. The long speeches of the Presbyter, of Simeon and of Anna, take on more the nature of doctrinal sermons to the audience. The play is a good example of the practice, at that time, of bestowing long speeches upon those characters who were considered important. Note the naive way in which the characters introduce themselves.

Suggestions for Production

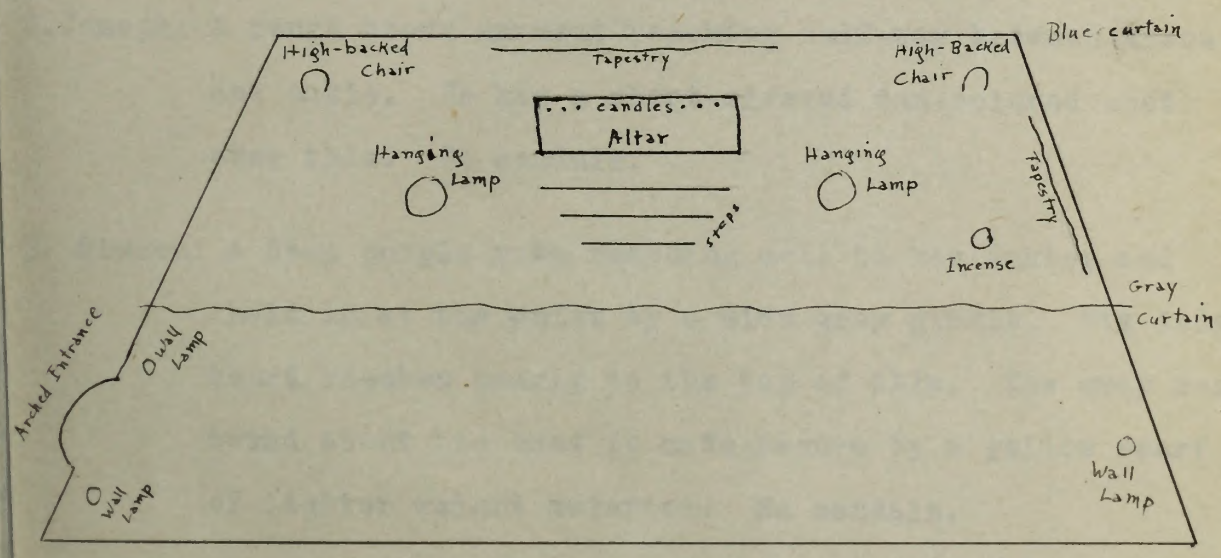
Let the stage be set for the Temple. (See the diagram

following.) By drawing a curtain or a drop, across the stage, about half way down, we have suitable background and sufficient acting space for the first two scenes. This curtain may be the same soft gray as was used in the Shepherd's Play (Number XV P. 21) The wall lamps may remain, or be removed, as is desired.

With this arrangement, it will be a simple matter to bring on the couch for Simeon, in the first scene and Joseph's work-bench for scene two.

As to the lamps and candles, some states forbid the use of oil lamps of any description on the stage. In any case, it is much wiser to avoid all possible danger of fire by securing a clever electrician who will install small electric lights to much better advantage.

Stage Diagram

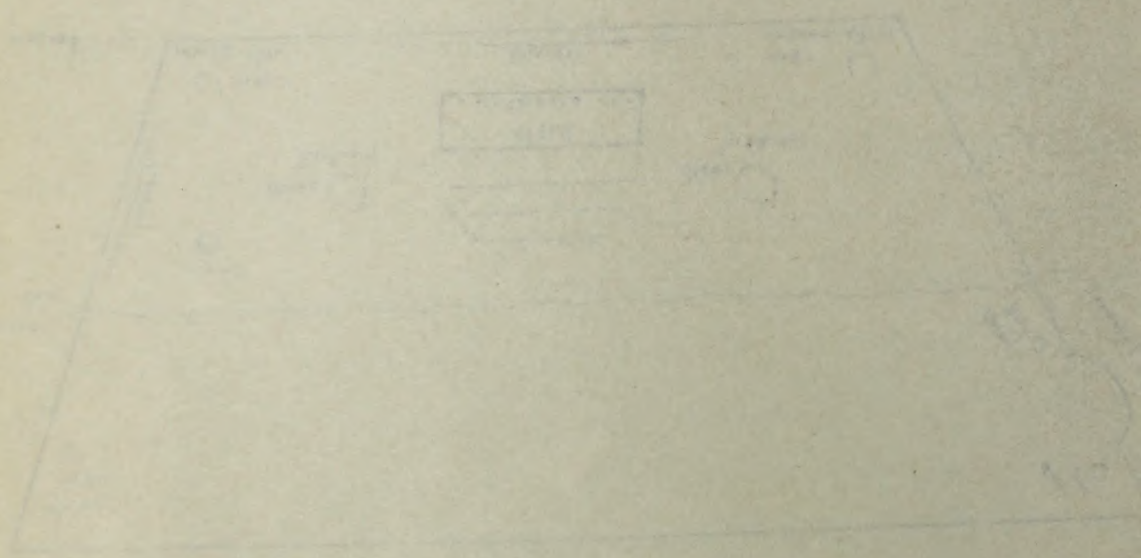


following.) By drawing a curtain or a screen, across the room about half way down, we have available the entire floor acting space for the first two scenes. This curtain may be the same soft grey or was used in the Wheelwright Play instead of the wall lamps may remain, or be removed, as is desired.

With this arrangement, it will be a simple matter to bring on the couch for scene three, in the first scene and the work-bench for scene two.

As to the large and on lines, some steps should be of all lamps of any description on the stage. In any case, it is much wiser to avoid all possible danger of fire by employing a clever electrician who will install small electric lights to much better advantage.

Stage Diagram



Properties

"Baby" for Mary-----not a real child, but a large doll, or bundle, shaped like a child and wrapped in long white clothes.

Small covered basket for Joseph.

Staff for Joseph.

Staff for Simeon.

Suggestions for Costumes

1. Mary: A simple blue costume of soft material. It is full and long. A blue and white girdle is would about her waist. A white mantle falls over her head and well below her waist. The mantle has a blue and white border. No sandals.

2. Joseph: A rough brown garment reaching half-way between knees and ankle. He has a short-sleeved tan-colored coat over this. No sandals.

3. Simeon: A deep purple gown reaching well to his ankles and held in at the waist by a wide gray girdle. His long beard reaches nearly to the top of this. The gray scarf wound about his head is made secure by a yellow scarf of lighter weight material. No sandals.

4. Anna: A plain gray garb with long sleeves. Her hair is completely concealed by a large white cloth which falls about her bent figure. No sandals.

5. Priest: A long white undergarment surmounted by a blue robe. This slips on over his head. A long strip of heavy decorated material reaches from shoulder to ankle, both front and back. Attached to this, in front, is an oblong "breastplate" richly embroidered.

He has a rich and elaborate waist belt formed by winding an embroidered sash several times around his waist, tying it in front and allowing the ends to fall to the ankles.

As he is in the temple, his feet are bare. On his head is a conical cap formed by winding a long strip of white cloth. It is tied with a purple ribbon which hangs down in back.

6. Angel: A gold nimbus encircles her flowing hair. Her soft, loose, white gown reaches to the floor. Large wings of crepe paper pasted over a wire frame and extending from a level with the top of her head to the knee, are extremely effective, especially when sprinkled with a dash of Christmas "snow".

C. The Remorse of Judas

Persons of the Play

Pilate	4 soldiers	2, who speak
Annas		
Caiaphas		2, who guard the door.
Judas		

Scene: Pilates's Hall.

(Two soldiers guard the entrance. Within, Annas and Caiaphas are having an animated conversation. We gather from their attitudes and jestures that they are very much excited. Pilate appears in the door-way, sees them and cries out in commanding tones, at the same time drawing himself up to his full height. He is attended by two soldiers who come forward and take up their positions on either side of the throne-chair. These are the soldiers who speak.)

Pilate: Peace, sirs, who are here under my protection. See to it that ye stir up no strife. Stand quietly by, or I shall command thee to bow before me and he who does not carry out my will shall be filled with sorrow. If thy loud talking cease not, this sword shall have thy life ere the day is done.

(He strides across the room and seats himself in his chair.)

Caiaphas, thy knowledge is well known and thy council is cunning and clear. Annas, thou art an able man and ought to be heard. I am the peerless prince to investigate thy case. What have ye to say about Jesus? What is thy case against Him? See to it that ye look to thy laws. Speak! For what reason would ye now kill Jesus?

Annas: (Bowing low.) Prince and Lord of all, that untrue traitor of whom thou dost speak is Jesus whom Judas has sold to us. He harms our men in every possible

Scene: Pelagia's hall.

(Two soldiers guard the entrance. Within, Anna and Pelagia are having an animated conversation. As either from their attitudes and features that they are very much excited. Pilate appears in the door-way, pass them and cries out in commanding tones, in the same time drawing himself up to his full height. He is attended by two soldiers who come forward and take up their positions on either side of the throne-chair. These are the soldiers we saw.)

Pilate:

Tones, Rim, who are here under my protection.
See to it that ye exist no strife. Stand quietly
by, or I shall command thee to bow before me lest ye
two lose not merely out, by will shall be filled with
sorrow. If the loud talking cease not, this sword
shall have thy life ere the day is done.
(The soldiers address the room and seats himself in his chair.)
Pelagia. Thy knowledge is well known and thy
counsel is sounds good clear. Tones, I am an
able man and ought to be heard. I am the proper
person to investigate the case. Just now I to say
about Jesus? What is the same mystery this, are
it that ye look to thy lord. Speak! Are ye
would ye see will Jesus.

Anna:

(Seeing you.) Friend and lord of mine, that I know
traitor of whom thou dost speak is Judas of Kerioth
who sold to me. He has in our men in every country.

way. He works many marvels amongst us and does many forbidden things on the Sabbath. He seeks to ~~win~~ harm us. He will be the undoing of us all, if ye grant him grace.

Pilate: (pounding upon his chair) I will not allow such an answer. I consider it inspired by hatred. Therefore, at my bidding, tell me the truth. Felony and falsehood, I defy. Tell me the truth in all seriousness.

Caiaphas: It grieves us to hear the tales that he has told. The people are easily won by his wiles. Yea, it is better to kill him.

Pilate: Thy answer is wicked and hateful. Had I heard him and seen him myself, I might have believed thee, but I find no fault in him. I see nothing but purity and wisdom in him. I hope that ye may listen to him again when he comes to redeem himself.

1st Soldier: (Eagerly stepping forward and bowing.) Lord, we have seen many of his wonders. He fills us with hatred. He claims to be the Son of God and says that he shall sit on the right hand of the Father.

2nd Soldier: (Likewise bowing) What we say is true. He claims to be able to judge us in heaven or hell after this life.

Pilate: (Evidently moved.) What! Redeem us? He says

whither we shall go! Would he be wiser than we?

1st Soldier: My lord, he has shown his marvels to more than to me. He claims he will cast down our temple and renew it in three days, as good as it ever was.

Annas: Yes sir, and he carries out his tricks on the Sabbath.

Pilate: (His mind made up.) Fire upon him! Such are the works of the devil!

Caiaphas: The thing which grieves me more than anything else is his claim to the place of King of the Jews, calling himself our greatest King.

Pilate: King! Fire upon him! What? Would he thus lightly overrule us? I have no use for him now.

Annas: Sir, even now he is at Herod's hall near at hand.

Caiaphas: The law of the land requires that thou as sovereign shouldst hold an inquiry.

Annas: He has told many idle stories that would trouble thee were we to report them.

Pilate: He shall pay for this.

(At this moment, Judas appears in the doorway. His unkempt figure and disheveled hair reveal his dispair.

Judas: (Murmuring to himself.) Alas! that I was born!

I have dealt falsely with Him, Who was so kind to me.

(With a sigh, he enters, advances toward Pilate while Annas and Caiaphas draw back.

Judas: (With a bow) My lord, may riches and homage be paid thee.

Pilate: What tidings, Judas?

Judas: Sorrowful tidings, I tell thee, Pilate. I pray thee, release my master.

Caiphas: (Sharply) We must necessarily deny that. What has moved thee so?

Judas: Sir, I have sinned grievously. I have betrayed innocent blood.

Caiphas: What is that to us? Thou hast brought it upon thyself.

Judas: Alas!

Pilate: Why, what woulds't thou have us do?

Judas: I pray thee, good lord, let him go. Here is thy payment.

Caiphas: Thou, thyself, agreed to slay him.

Annas: Judas, I warn thee. Thy words are wasted. When thou sought us out, thou wast the strongest against him.

Pilate: Cease thy prattle. Depart from our presence!

Judas: What! Will ye not release him? And will ye not take back the money?

Pilate: (With a gesture of impatience) I tell thee, traitor, I do not wish it so.

Judas: (Wringing his hands) Alas! Then, I am lost.

Pilate: Canst thou not understand? It is too late for thee to repent.

(The soldiers straighten up and glare at Judas.)

Judas: I give thee back the money. Oh, save him! (He shoves back the money.

Pilate: Thou art a false fool.

Judas: (Flinging himself at Pilate's feet, as he speaks) If I only might save him! I will give myself as a bondman to thee, Pilate. Thou shalt find me a faithful servant.

Pilate: Find thee faithful? For thy service thou art unknown.

Judas: (Bowing his head) Have mercy on me, lord.

Pilate: (Springing to his feet) Go!

Judas: (Again holding up the money) Take it back and save him.

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Caiaphas: Begone, scoundrel!

Pilate: Go thy way and bother us no more!

(The soldiers move threateningly toward him.)

Judas: (Flinging the money-bag at his feet) I loath my very life. I do not ask for mercy, for none shall be given me. I shall take my life. Thus shall I work out my reward.

(The curtain falls as Judas is groping his way toward the doorway. The others are gazing intently at him, while Pilate picks up the money-bag and remains silently looking at it.)

Comments on Play XXXII.

The "Remorse of Judas" is adapted from the thirty-second York play, which is given by Lucy Toulmin Smith under the title of "The Second Accusation Before Pilate: Remorse of Judas and Purchase of the Field of Blood." It was originally produced by "The Cokis and Watirlederes", or The Cooks and Waterbearers. Judging by the confused state of the text, the number of omissions and mistakes, it must have led a checkered existence, before it was incorporated into the manuscript which is now preserved. The editor has attempted to supply some of the omissions.

The thirty-second Towneley Play deals with the "Suspentio Judas" and the thirtieth Coventry Play treats of the same subject

under the "Trial of Christ."

Our York playwright shows a particular interest in, and liking for Pilate, treating him less harshly than most of the other writers of the period. This interest extends itself to Pilate's family. His wife is brought in several times (not in this play, however.) It is his son who appears this time, but since the poor fellow is allowed to speak only once, we have thought best to spare him the agony of the "walking gentleman"s part by omitting his name entirely. The action immediately following his speech has also been passed over. That is, they stop to drink some wine, and the action is retarded.

Some of the dialogue with Judas has been cut. It is largely a repetition of what has been said.

The original play is somewhat longer than what is presented here. In fact, it does not close with the departure of Judas, but brings in an "esquire" who comes to offer for rent a plot of ground, called Calvary. Thus, a way of disposing of the ill-favored money is suggested. The transaction is no sooner agreed upon than Pilate and his partners proceed to cheat the man out of his title to the land. For the sake of unity, this portion has been ignored in the present writing. It is interesting to note that this incident has never been recorded elsewhere.

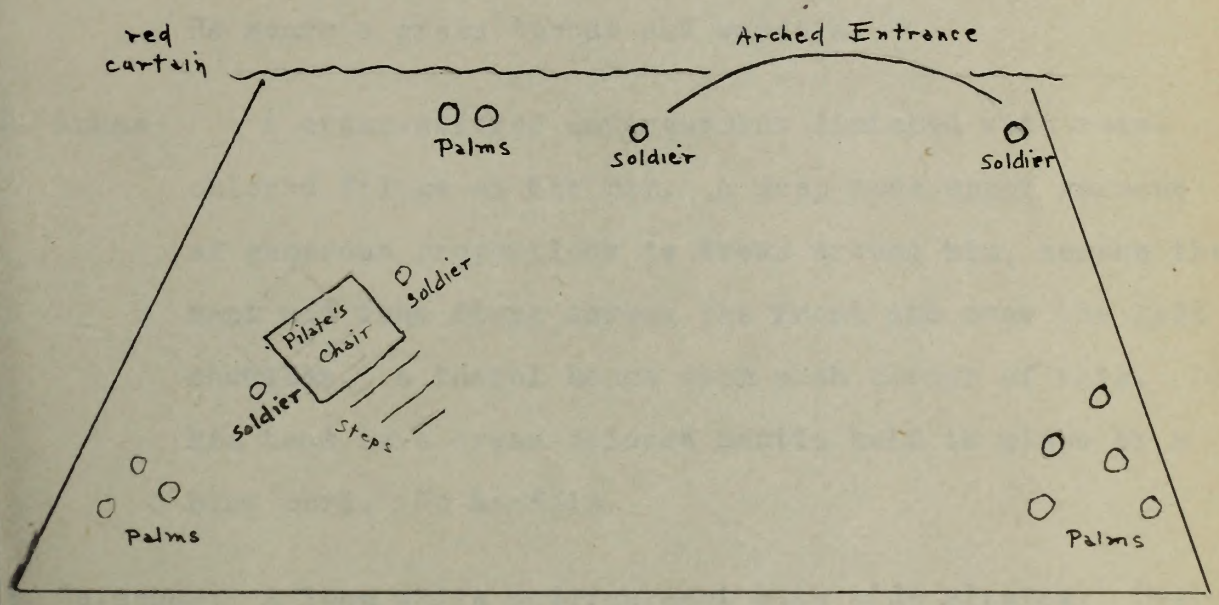
Suggestions for Production

For background, the same backdrop, or curtain may be used as was mentioned in the notes on Play XLI, P. 44 If it is possible to secure another, a deep red curtain would contribute greatly to this particular play. Brilliant color effects

in the background and in the costumes will help to establish the key-note of the scene. The illusion of a palacial structure will be more perfect if the entrance can be arched, with decorative pillars on each side.

The one essential is Pilate's high, elevated throne-chair, with steps leading up to it. In case an imitation of a gilded Roman throne-chair cannot be constructed, any heavy, high-backed chair may be used. This will be draped with red. A strip of red will cover the steps and extend across stage. A few palms scattered about will be worth the trouble of securing them.

Diagram of Stage.



Properties

Four spears (one for each soldier.)

Small bag of"money" for Judas.

Suggestions for Costumes.

1. Pilate: A white undergarment reaching to his ankles and held at the waist by a wide girdle, embroidered in colors. Over the white is a purple robe resembling a huge cape, fastened to his shoulders with metal ornaments. There is a heavy gold chain about his neck conspicuous jeweled rings on his fingers and a bracelet on one arm. He wears a green turban and sandals.

2. Annas: A cream-colored undergarment finished with rose-colored fringe at the hem. A deep rose upper garment of generous proportions is drawn around him, across the back and then flung across the front and over the left shoulder. A tassel hangs from each corner of this. On his head is a cream-colored mantle held in place by a blue cord. No sandals.

3. Caiaphas: A long white undergarment with wide sleeves. Over this is a pale green robe which slips on over his head. A gold and white sash is wound several times around his waist, the ends falling to his ankles in front. A many-colored square of cloth attached to the green robe, in front, has the effect of a breastplate. His white head-dress is wound into a conical shape and fastened with a

Properties

Four spears (one for each soldier.)

Small bag of "money" for Pilate.

Suggestions for Costumes.

Pilate: A white underarment reaching to his ankles and held at the waist by a white girdle, embroidered in colors. Over the white is a purple robe resembling a toga fastened to his shoulders with metal ornaments. There is a heavy red cloak about his shoulders, ornamented with gold rings on his fingers and a bracelet on his arm. He wears a great turban and sandals.

Annas: A green-colored underarment finished with red-colored fringe at the hem. A deep red robe with rows of embroidered ornaments in green around the neck, across the back and then along across the front and over the left shoulder. A tassel hangs from each corner of this. His head is a green-colored sandals held in place by a blue cord. He sandals.

Caiaphas: A long white underarment with wide sleeves. Over this is a pale green robe with silver ornaments. A red and white sash is round several times at the waist, the ends falling to his ankles in front. Long colored squares of cloth are used to ornament the front, has the effect of a breastplate. His cloak and head is wound into a scarlet shawl and fastened with

purple ribbon which falls down behind. No sandals.

4. Judas: A knee-length black robe, wrinkled and torn. Dull brown mantle tied with a black cord. Feet and legs bare.

5. Soldiers: The outfit of a Roman soldier may be rented from the costumer. If funds are limited, however, only helmets and tights need be rented and the armor may be imitated by covering heavy muslin with silver paint, cutting it in the desired shapes and basting it to a foundation.

(Note: For accurate and reliable representations of any of the Biblical costumes, see the paintings by Tissot or those by Henry F. Cope.)

D. The Resurrection: Fright of the Jews

Persons of the Play

Pilate	Angel
Annas	Mary Magdalene.
Caiaphas	Mary (mother of James and John.)
Centurion	Solome.

4 Soldiers

Scene I: Pilate's Hall

(Two soldiers guard the door. Two others are stationed near the throne-chair. Pilate is seen pacing the hall in deep thought.

purple ribbon which falls from behind.

4. Judas: A large-length black robe, without sash from a dull brown mantle lined with a black cape. Sandals are bare.

5. Soldiers: The outfit of a Roman soldier may be varied from the costumes. If tunics are limited, however, only helmets and lances need be varied and the armor may be imitated by covering heavy muslin with silver paint, quilting it in the desired shape and basing it in consideration.

(Note: For concrete and realistic suggestions of the Biblical costumes, see the multigraph pamphlet by Henry T. Cope.)

3. The Scenery: Walls of the room

Exterior of the Jail

Tilton

Angel

Mary Magdalene.

Caiaphas

Jesus

Jesus-in-the-

Judas.

4 Soldiers

Scene I: Tilton's Jail

(Two soldiers pass in the dark. The sixth, the straight man, the throne-bearer, will be here [illegible]

Presently, Annas and Caiaphas appear in the arch-way, talking together. They do not see Pilate until he calls.)

Pilate: My lords, Hearken! I entreat thy kind council. Thru the advice of the most learned Caiaphas, here, we consented to kill Jesus. We uphold and stand by our deed for all time.

(Annas and Caiaphas bow.)

Caiaphas: Yes sir, we uphold the deed.

Annas: Sirs, the people, themselves, in thy presence declared him fit for death. It was ruled by what is right. Let no more be said about it.

Pilate: (Showing signs of nervousness) I think we need to speak about it, for we have heard nothing since the burial.

(A centurion appears in the doorway, looks about him falteringly and then, pulling himself together with a great effort, proceeds to Pilate and bows.)

Centurion: God bless thee, sirs, in every respect.

Pilate: Welcome, centurion, worthy knight. We have missed thy presence here amongst us. (He goes and seats himself.)

Centurion: God grant thee his blessing.

Pilate: Centurion, our friend these many years, what is thy

will?

Centurion: (After a moment's hesitation) I fear that thou hast done a great wrong.

(Caiaphas and Annas exchange glances.)

Caiaphas: Wrong! I pray thee, what?

Centurion: (Gaining courage) Truly, I say, thou hast slain a righteous man!

Pilate: (Thumping upon the arm of his chair) Centurion, cease such speech. Thou art a man learned in the law. If we need any help, thou shouldst support us, not oppose us.

Centurion: When I saw Him dying, I told thee that the Son of God, Almighty, was hanging there. So I said and so I shall maintain always.

Caiaphas: Indeed, sir, thou mayest regret this. Do not say things without some proof.

(Soldiers straighten up and adjust their spears.)

Centurion: More wonderful things have occurred than have ever been known before.

Annas: Pray thee, tell us.

Centurion: (As if reliving the experience) All the elements made mourning. The sun grew pale for woe.

The moon and stars ceased to shine. The earth trembled. Stones were broken asunder and dead men came to life.

Pilate: Take care! Ye know that our men of learning call it an eclipse when the sun and moon cease to shine.

Caiaphas: Yes, and dead men might rise thru sorcery.

Centurion: (Calmly) All that I say, I uphold as the truth. By this deed, not only did ye destroy the Son, but how do ye account for the fact that the veil of the temple was torn?

Pilate: (Turning to Annas) Such tales will do us harm!

Annas: (Advancing toward the centurion: Recant thy speech, centurion, We are not awed by thy words.

Centurion: (Unruffled) Since ye will not believe me, sirs, good day. (He bows, takes a few steps away, then turns to add the rest.) God grant ye may know the truth some day.

Annas: (Pointing toward the door) Go thy way!

(Exit Centurion.)

Pilate: (Rising and coming down the steps.) Such things have never been heard of before.

Caiaphas: Mark well these sayings. Take heed of this tale,

for a thing which grieves all the jury is a thing which Jesus openly said: that He would rise on the third day. If that be the case, His latter action is more to be feared than the first.

Annas: But for all that He said, he has no power to rise and go. Therefore, let soldiers watch over Him until the three days are come and gone.

Pilate: Indeed, ye speak advisedly. (He motions to the soldiers.) Go forth to watch over the body of Jesus with all thy diligence. No matter what happens, guard Him well until the third day. Let no man steal Him from the place. If they do, thy lives shall pay.

1st.Soldier My lord, we pledge ourselves to guard Him with all our might and main.

(Soldiers turn and march out in twos. The others remain as the curtain goes down. Soft organ music is heard between scenes.)

Scene II: Near the Sepulchre.

(The soldiers enter, walk up and down for a few seconds, looking the place over. Then, two sit down on either side of the tomb, resting their spears against it. A third paces slowly up and down, while the fourth decides to sit down, also. He removes his helmet and yawns. At length, the third soldier comes over and joins his companions who are all asleep by this time. He looks at them, shrugs his shoulders, and

likewise stretches out, making two on each side. He, too, stretches, yawns and drops off to sleep. After a brief interval, a bright light envelops the tomb. A soprano soloist, concealed back of the tomb, sings the first verse of "Christ the Lord is Risen Today.")*

Christ the Lord is risen today, Alleluia!
Sons of men and angels sing: Alleluia!
Raise your joys and triumphs high, Alleluia!
Sing, ye heav'ns, and earth reply, Alleluia!

(The soldiers stir in their sleep. The light slowly disappears. Enter, left, the three Maries, the first Mary carrying a bottle of ointment. They proceed slowly, with bowed heads.)

1st. Mary: Alas! I would that I were dead. Such a dreadful deed never was done before. Christ, my master, is dead. Oh, that I should see Him suffer, or that His life should be lost!

2nd. Mary: Who shall soothe my sorrow when I think of His fresh wounds!

3rd. Mary: In whom can I find comfort, since He is gone?

1st. Mary: Let us meekly annoint His sides with the precious ointments which we have brought.

2nd.Mary : Let us go together, but we have no one to help us.

*Smith, "Hymnal For American Youth"- Number 114.

(They approach the sepulchre.)

1st. Mary: (Stopping, abruptly) Sisters!

2nd. Mary: (Seizing 3rd Mary by the arm) Look! The heavy stone is put aside.

3rd. Mary: Indeed! Let us go nearer!

(While they are looking in, an angel has appeared at the left and suddenly stands revealed to the women.)

Angel: Whom do ye seek in this place?

1st. Mary: Jesus, our Lord, Who is dead.

Angel: He is not here. Come near and see. The place where He lay is empty. He is risen and departed as He said. (The women look at each other in consternation.)

As he hath spoken, so hath He done. He shall be found in Gallilee. Go ye to His disciples and tell them. (The women continue to stare from one to another, while the angel withdraws.

1st. Mary: (Grasping the 2nd Mary's hand) Sisters, dear, if it is true that He is risen from the dead, I shall never leave this spot, until I have seen Him.

2nd.Mary: (To the 3rd Mary) Mary, let us make our way to Galilee.

1st.Mary: Not till I have seen my faithful friend. But go

ye forth and tell all ye have seen.

3rd. Mary: What we have heard, we shall tell. (Starts away.) Good-bye, Mary.

1st. Mary: God be with you and protect you on your way.

(2nd and 3rd Maries depart left.)

My heart breaks when I think of how that body was destroyed, hands and feet nailed to the cross, all without guilt. The wounds He suffered were for my sake, not for His. Would that I might bear those wounds, because of my great love for Him.

(She has been slowly moving back and forth during this speech. She is going off right when the first soldier wakens, sits up, stares about him and shakes the second soldier. He jumps to his feet and looks into the tomb.)

1st.Soldier: (Drawing back) What! U p, all! What's this? Where is the body which lay here?

(3rd and 4th waken, drowsily.)

2nd.Soldier: (Yawning) What ails the man? Does he think we we are going to listen to him?

1st.Soldier: (Impatiently) Get up and see!

2nd.Soldier: Hello! We are ruined.

3rd.Soldier: (Clambering to his feet and rubbing his eyes)

What in the world is going on? What is the matter with you two? What's all the noise about?

1st.Soldier: (Puzzled) Why is he gone?

3rd.Soldier: (Joining the others) Alas! Where is He that lay here?

4th.Soldier: (Who has also joined them) Whew! Glory! Where is He gone?

2nd.Soldier: Truly we are ruined!

3rd.Soldier: Alas! What shall we do?

2nd.Soldier: (In a half whisper) If Pilate knew of this we would be slain.

3rd.Soldier: Why, can we not advise otherwise?

4th.Soldier: (Shaking his head) There is no alternative.

2nd.Soldier: No one knows when He disappeared.

1st.Soldier: Should Pilate know that we were sleeping, we would lose all we have.

2nd.Soldier: I shall say that more than a hundred men came and took the body, well nigh slaying us.

1st.Soldier: Nay, nay, there is none so good as tells the truth of the matter; how He rose by His own power and went His way. I dare say this to Pilate, tho he be mad.

2nd.Soldier: Why! You dare go to Pilate and report such tidings!

1st.Soldier: That is my advice. If he slays us, we die but once.

4th.Soldier: Let us go to Pilate, then. I trust we shall lose no friends.

1st.Soldier: (Taking the lead) I shall tell him all, just as it happened.

(They are going off left as the curtain falls. At the same time, a hidden choir sings triumphantly, verses two and four of "Come Ye Faithful Raise the Strain.")*

Verse 2. 'Tis the spring of souls today:
Christ hath burst his prison,
And from three days sleep in death
As a sun hath risen;
All the winter of our sins,
Long and dark, is flying
From his light, to whom we give
Laud and praise undying.

Verse 4. 'Alleluia! now we cry
To our King Immortal,
Who, triumphant burst the bars
Of the tombs dark portal;

*Smith, "Hymnal For American Youth"-Number 116

'Alleluia! with the S on,
God the Father praising;
'Alleluia, yet again
To the Spirit raising.

Comments on Play XXXVIII.

We note that "the Carpenteres" were assigned to the play, the thirty-eighth in the York manuscript. The reason for this was not because of their particular fitness for playing the parts, but because of their ability to construct the throne and the sepulchre.

Closely parallel to this play is the twenty-sixth Towneley Play, being practically identical with the exception of the ending. Plays on the Resurrection are included in the Coventry series (number thirty-five) and in the Chester cycle (number nineteen.)

For source material, besides the Scriptures, it is evident that the York playwright drew upon the Greek "Gospel of Nicodemus," chapters XIII and XI for some of his material.

In the present version, SceneIII has been omitted. It takes us back to Pilate's Hall where the soldiers come before Pilate. To our surprise, their resolution is not kept,. They lie about the matter in order to keep themselves in his favor. This is a decided letdown after the scene at the tomb. Therefore, since it has only the remotest connection with the Resurrection theme, we prefer to ignore it.

The order of the first two scenes remains the same as in the original, the dialogue being considerably condensed. As

"Alleluia, sing to Jesus,
His the sceptre, his the throne;
Alleluia, praise his name
For the Spirit's coming."

Comments on Play Matter.

In note that "the Dorchesters" were included in the play, the sixty-eight in the York manuscript. The reason for this was not because of their particular fitness for playing the parts, but because of their ability to construct the frame and the scaffolds.

Closely associated to this play is the twenty-six Towneley Play, being textually identical with the exception of the ending. Plays on the Resurrection are included in the Coventry series (number twenty-five) and in the Chester series (number eleven).

Our source material, besides the manuscripts, is evident that the York playwright drew upon the Greek "Gospel of Nicodemus," chapters XIII and XV for a lot of his material.

In the present version, Scholarship has been applied. It takes us back to Pilate's hall where the soldiers are before Pilate. To our surprise, their reputation is not high. They ill about the matter in order to keep themselves in the fame. This is a decided jolting from the scene at the tomb. Therefore, since it was only the textual association with the Resurrection theme, we prefer to include it.

The order of the first two scenes (number six and seven in the original) the dialogue below does not appear.

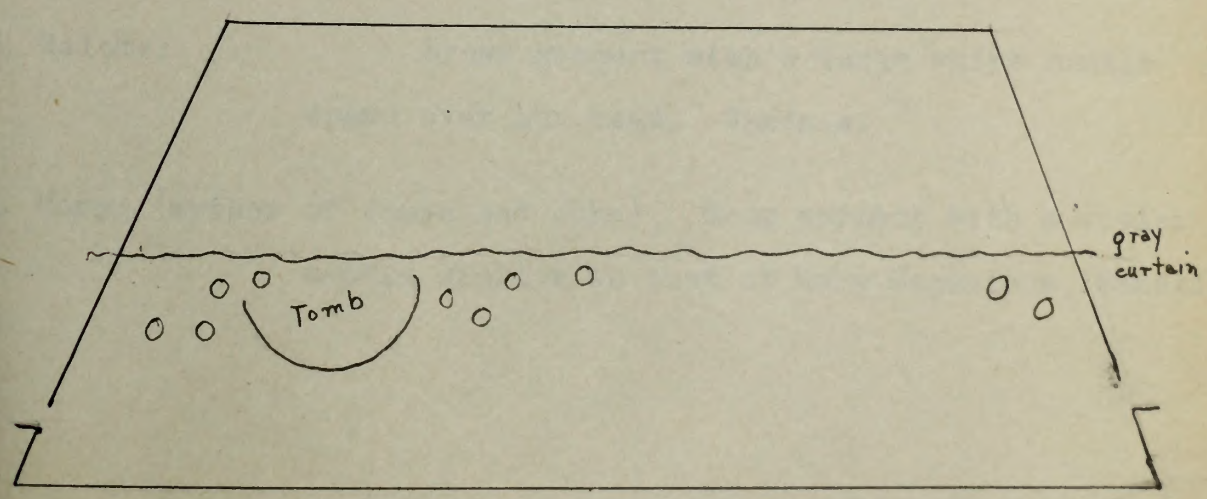
is true in the majority of these plays, the chief character is the first to come on and the first to speak.

Suggestions for Production

For the first scene, in Pilate's hall, the same setting will be used as was suggested in the preceeding play (XXXIII) on page (53-4).

For the second scene, remove the steps and carpet. The chair and platform upon which it stands, may remain, and a representation of the tomb, painted on paper or cloth mounted on a frame, placed in front and on either side, completely hiding the chair. The palms, grouped about will give an out-door atmosphere. The red curtain in the background would be out of place for the scene at the tomb. Therefore, let a gray curtain be drawn across, as was suggested in the Shepherd's Play, (see page 21). and in the same place.

Stage Diagram



Properties

1 spear for the Centurion.

1 spear for each of the four soldiers.

Bottle of ointment for Mary Magdalene.

Suggestions for Costumes

1. Pilate: See page (55).

2. Annas: See page (55).

3. Caiaphas: See page (55).

4. Centurion)
5. Soldiers) See page (56).

6. Angel: See page (23).

7. Mary Magdalene: A white garb with a large oblong piece of gray cloth enveloping her body and drawn over her head. Sandals.

8. Salome: Brown garment with a large white mantle drawn over her head. Sandals.

9. Mary: (mother of James and John) Gray garment with a violet mantle similar to that of Mary Magdalene, Sandals.

E. The Descent of the Holy Spirit

Persons of the Play

Mary	Fourth Apostle
Peter	Fifth Apostle
James	Two Jewish Doctors
John	

Scene: A certain house in Jerusalem.

The room opens on the street which runs in front of the house. (see diagram, page (77). The apostles are grouped about the room. Peter is standing by the low chair at the right. James and John are seated on the couch at the back. The fourth Apostle is reclining on the other couch, while the fifth stands at the end of the couch, nearest the center. They are talking as the curtain parts. Peter's voice is the first to become audible.

Peter: Listen, Brethren, Our Master has gone to heaven and we remain to fulfill His work. He desired that we should preach to the people and bear witness for Him.

John: Surely, He said that we should carry out His will to all the world; first, he would strengthen us by sending the Holy Spirit down upon us that we might have greater power. Those were His words when He departed from us.

Fifth Apostle: When the Holy Spirit comes, it will teach us everything.

James: (Eagerly) Yes, so He said. And, unless I am mistaken, He said much more. He often spoke to us, saying, "When I go the Holy Ghost shall not be seen. When I shall have ascended, then shall I send thee a comforter."

Fourth Apostle: He bade us keep in safety until the coming of the Holy Spirit, which shall protect us from all our foes.

(Enter Mary, quietly, evidently deeply interested)

Fifth Apostle: Until that time, we dare not walk abroad for fear. It is best for us to remain quietly here.

(see insert)

Insert p.70.

Mary: (stepping forward.) Brethern, what means this mourning at such a time? Ye know well that He will show thee what to do. Have no fear but pray with all thy heart for His help.

During the last verse, the light gradually grows brighter, until at the end, the room is flooded with light. The characters look up in surprise. Their faces are radient in the wonderful light.)

*Pilgrim Hymnal"--Number 76.

Verse 1. O heavenly gift of love divine
The Spirit's grace and power,
Come, in our hearts abide and shine,
How long delayed thine hour!

Verse 2. Lord, we are weak without thine aid,
Without thy help are blind:
"Ask and receive," hast thou not said?
And, "Seek and ye shall find?"

Verse 5. O, make us worthy of thy love,
May we thy word believe,
Thy faithfulness unfailing prove,
And thy best gift receive!

(The light gradually fades to normal again. Mary, clasping her hands impulsively, speaks.)

Mary: May honor and glory and worship be ever given to my Son, Jesus, Our Lord. Now may we trust the truth of His words by what has happened today. As long as ye pursue His path ye will be safe, for He has sent His Holy Spirit.

Peter: The light was so bright that I could not see. All glory be to our Lord who sent it.

Second Apostle: (Jumping to his feet) It was sent for our sakes to give us aid and strength. I feel strong enough to overcome many people.

Fourth Apostle: His power will comfort all mankind.

(Here the gray curtain is drawn almost together, leaving a small opening thru which we can catch a glympse of the people within. The Jews appear on the street outside, look cautiously about and tip-toe over to the door of the house, where they listen for a moment.)

1st.Doctor: Listen, now, their Master whom our men have slain has made them believe his trifles.

2nd.Doctor: They say that he lives again. They can never prove it, for as sure as they heard his preaching, he was put away.

1st.Doctor: They do not know when he disappeared and there they fail utterly. They claim great help shall be sent.

2nd.Doctor: He could not send clothing, nor even a kerchief. Let us summon our men and frighten them.

1st.Doctor: No. No. It would be best to way-lay them as they come out. (He goes to the door and listens again.)

Listen! These men have lost their reason. They are talking of every country and speaking many tongues.

2nd.Doctor: They speak our language and understand it as well as we.

1st. Doctor: (Shrugging his shoulders) I'll warrant they are drunk with wine.

A Voice from within:-Take care, brethren that we offend no friend as we go. The Jews are strong against us.

(The Doctors draw back to one side.)

Another Voice: Our Master has removed all peril. Open the doors. Have no fear. Let us go to yon friends.

(The curtains are shoved back.)

Second Apostle: (He is nearest the door and he turns to address those behind him) We have no fear of going out and doing our duty. Let no man living prevent us from proclaiming our message.

(The apostles straighten up and square their shoulders, at the same time observing the Jews, who have suddenly changed their minds and are shrinking away. The apostles press forward.)

Peter: (Confronting the pair) Oh Jews of Jerusalem thy tales are false, as ye shall discover. Ye report that we are drunk, because ye hope that we have been punished.

Third Apostle: Now, may ye learn that the Holy Ghost has visited us here as thy prophets preached.

Fourth Apostle: The deeds which we do today are all because

of the might and power which our dear Master has given us.

1st. Doctor: (Aside to his companion) These men display much power.

2nd. Doctor: (Taking 1st. by the arm and turning away) Let us depart.

(Exit the Doctors)

Peter: Now, my brethren, let us go and take leave of Mary.

(Mary stands in the doorway, The others are all out in the street by this time,)

James: Indeed, let us go. (To Mary) Do not grieve, but I can stay with thee no longer.

(Soft organ music begins here.)

Mary: (Laying her hand on his shoulder) It has come to the time when thy paths must be separated, but no one shall harm thee while my Son is with thee. As for my cousins, James and John, do not remain away from me long. (Then with one hand raised in blessing) The blessing of Jesus rest upon thee and me.

(As the curtain slowly falls, a concealed choir sings very softly with the organ, "Praise the Lord, Ye Heavens

Adore Him"*, verses one and two.

Verse 1. Praise the Lord, ye heavens, adore him,
Praise him, angels, in the height;
Sun and moon, rejoice before him;
Praise him, all ye stars of light.
Praise the Lord, for he hath spoken;
Worlds his mighty voice obeyed;
Laws which never shall be broken,
For their guidance he hath made.

Verse 2. Praise the Lord, for he is glorious;
Never shall his promise fail;
God hath made his saints victorious;
Sin and death shall not prevail.
Praise the God of our salvation;
Hosts on high his power proclaim;
Heaven and earth, and all creation,
Laud and magnify his name.

Comments on Play XLIV

This is the forty-fourth play in the York manuscript and was originally produced by "the Potteres." There is no corresponding play in the Towneley series. Number forty of the Coventry plays deals with "The Descent of the Holy Ghost" and number twenty-two of the Chester plays is called "The Emission

*Smith, "Hymnal For American Youth"-Number 34.

of the Holy Ghost."

We can infer from this play which apostle was considered, by our medieval playwright, to be most important. It is Peter who is given the first speech, a very long one, by the way, which, no doubt, was addressed more to the audience than to his companions. No attempt is made to characterize the apostles, however. For this reason, we suggest as marked differences as possible should be emphasized in the physical appearance of the group.

One end of the platform must have been designated as the street, probably without any visible partition between street and room. No doubt, the action of the spies caused considerable amusement and great must have been the rejoicing of the spectators when they were thwarted. In the text, the Jews are brought on to listen at the door immediately before the point where we have inserted the contralto solo. Then, they hide until the occupants of the room appear. We have thought it better, for the sake of unity to reserve the appearance of the Jews until the last.

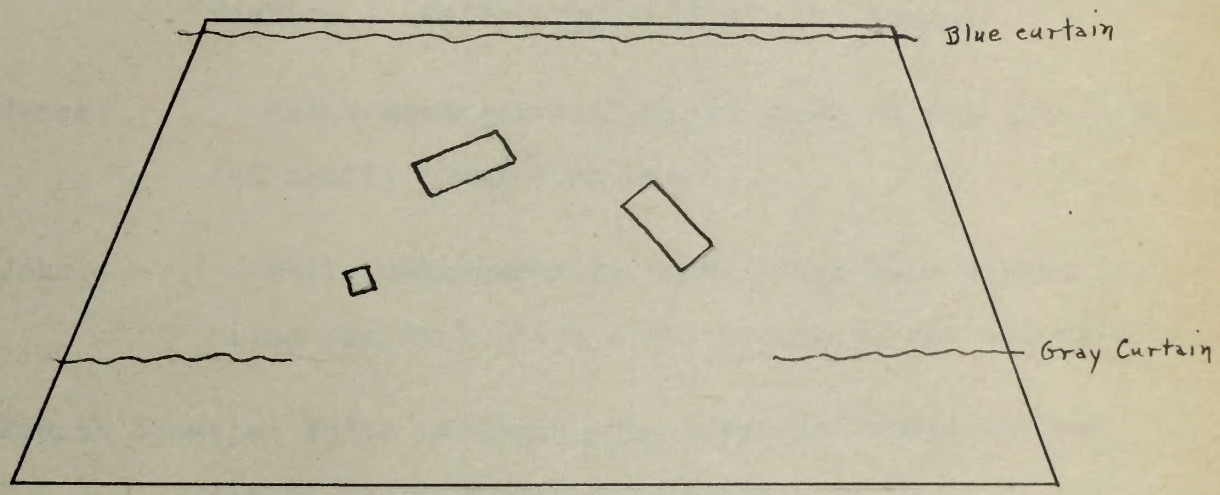
Where we have indicated the singing, the manuscript has this note, "The Holy Ghost descends among the Apostles in the chamber." From this, we infer that a concrete and visible representation of the Holy Spirit was introduced in the form of a person, or by some mechanical device.

Suggestions for Production

The neutral blue curtain mentioned in the notes on play XLI (p. 44) will serve very nicely for the background in this instance. Likewise, the gray curtain, already referred to several

times, may be enlisted. The space in front of this will suggest the street. For the first part of the action, the gray curtain is drawn to each side, forming a frame for the scene within the house. Two couches and a low chair will be all that is needed for the room itself.

Stage Diagram



Suggestions for Costumes

1. Mary: Dark blue undergarment; light blue uppergarment; white mantle. She is without sandals, as are the apostles.

2. Peter: White undergarment bound with an orange girdle; orange and black striped cloak (made of material sewed together to form an oblong about 7'x4½', with 1½' folded in at each side and sewed at the top, leaving a slit at each top corner for the hands. The cloaks of the other apostles are made in similar fashion,) White mantle bound with black.

3. James: White undergarment; light green cloak; red girdle; red mantle bound with green.

4. John: White undergarment; brown cloak with decoration along the neck line; vari-colored girdle and mantle.

5. Fourth Apostle: White undergarment; brown and white striped cloak; brown girdle and mantle.

6. Fifth Apostle: White undergarment; dark green cloak with decoration around the neck; green girdle; white mantle bound with green.

7. Jewish Doctor(1): Yellow robe, fringed at the hem, bound with a wide red and white girdle; a crimson upper garment with long wide sleeves. He has a gold chain about his neck; yellow turban; sandals.

(The robes of the Jewish Doctors are longer than those of the disciples.)

8. Jewish Doctor(2): Long, white robe with a wide blue silk girdle the ends of which hang down in front and are decorated with fringe. Over this is a full, black and white striped robe with wide sleeves. The corners of the robe are finished with blue silk tassels. His turban is blue; bracelets on each arm; sandals.

A Survey of the Development of English Religious Drama

Occasionally, we meet a super-pious person, who lifts his eyebrows and frowns at the very mention of drama in the Church. He is to be pitied, of course. We refuse to tolerate the idea of the Church disinheriting the child to which she gave birth and whom she nurtured during the period of its youth. The story of the development of religious drama in England is particularly fascinating, but it is our purpose here, merely to give a brief historical survey.

Whereas, the race to whom we owe our Bible, did not interpret their religious conceptions dramatically, we find that the opposite is true of the English people. In order to attract and hold her people, the Church began to emphasize the external form of worship. Tradition says that religious ridings originated in the first century, the idea being prompted by Roman ceremonials and religious rites of heathen religions. In the annual blessing of the fields, legendary elements were incorporated. Ridings were held on one of the three days before Holy Thursday. These ridings merged into the Corpus Christi celebrations, as we shall show further on. The earliest recorded plan of a religious riding is the ritual written in 550 by Mamertus, Bishop of Vienna.

Thruout, increased attention was given to the lyrical and epical elements of the liturgy, factors which led, inevitably, to the Miracles and Mysteries, as well as to the Moralities. With the combination of a service entirely in Latin, and an unenlightened public, the Church was forced to make its message,

in a large measure, appeal to the eye. There was a conscious effort to heighten the emotionalizing power of the service. The early elaboration of portions of the liturgy by means of connotative action, constituted the earliest form of Church drama. To these germ-dramas, the term "Trope" is applied. At first, they were written in Latin with the speeches long and involved. All the parts were taken by monks, as it was considered sacrilegious for a woman to do so. There is mention of one, written about 1110, called, "Ludus de S. Katherina", acted by the pupils of the school under the abbot of S. Albans.

It is known that three Latin plays were written in the early twelfth century by Hilarius, a monk:

1.) A Christmas play.

2.) Lazarus.

3.) S. Nicolas. (probably given as an interlude at Matins of Vespers.)

The works of Hroswitha, a Benedictine nun of Gandersheim, are particularly important. Her writings are of the tenth century and they were probably recited by the nuns on stated occasions. Apparently, they exerted a wide influence.

Progress becomes apparent in the gradual substitution of the vernacular for the Latin, in the twelfth and thirteenth centuries, in choral responses and in the speech of certain characters, retaining stage directions on the Latin. This is true of the plays of Hilarius. The earliest known religious drama written entirely in the vernacular is the French play of "La Resurrection."

An advance was made when the place of action was shif-

ted to the steps of the Altar, and because of this, the drama here enacted bears the name of Graduale. (gradus-step.) Nativity scenes were the first to be worked out. In the extant texts, it is interesting to note that more than one-half of the contents is composed of stage-directions, for it was thru pantomime that the meaning had to be conveyed. In the Graduale comes the first evidence of characterization, which was not true of the Trope. As the characterization continued, comic figures crept in, even into the Nativity scene, with a consequent loss of reverence.

With the introduction of more characters and more involved action, the space within the Church became too limited. The next step was to hold them on the steps of the cathedral, and then within the Church yard, or cemetary. Fairs were held at the same time, and consequently, tents had to be erected to care for the people. Finally, even the Church grounds became too limited and the performance was transferred to the meadows, and lastly, to the public square.

This marks the beginning of the emancipation of drama from the Church. Problems of finances, of renting the place, etc. caused lay people, as well as clergy, to be involved. Others were enlisted to take parts with the clergy. At length, entire responsibility for finances was turned over to the guilds, with the result that they began to feel that the plays were their property. It is not difficult to understand, then, how these plays came to be completely divorced from the Church. By 1258, we have evidence of professional players and many clergy were forbidden by their Bishops to take part in a performance outside

of the Church, By the fourteenth century, many sermons are recorded, preaching against the secular Mystery plays.

An attempted reaction was made by Pope Urban IV in 1264, when he instituted the festival of Corpus Christi, the office composed by Thomas Aquinas, closely associated with Easter. A procession with banners and tableaux was the leading feature. To care for the financial side, the guild of Corpus Christi arose. The town of Coventry was early linked with these celebrations. The host was given an honored place in the procession, and clergy, journeymen, and guild members marched in order of age. Herod came near the end, which was brought up by the dragon. Both these figures, together with the popular Judas, degenerated into comic characters. The procession marched entirely around the village. Under date of 1445, is a document ordering the arrangement of the various features in the procession, according to the guilds in charge.

At the death of Pope Urban IV, the Corpus Christi celebration was interrupted for half a century. In 1311, it was renewed by Pope Clement V, with two outstanding features; first, the proclamation of the creed and secondly, the procession and symbol of the Incarnation. In association with this, plays were given. As a result, not only was a fresh impulse breathed into religious drama but secular drama was also promoted. By 1480, the public had turned to the drama for all, or practically all, of its information and entertainment.

The Church attempted to offer a counter-attraction in the form of the Hegge Plays. These were long, tedious affairs and did not attract the people. It then occurred to a monk of

Bury to introduce a Morality Play. (A. W. Ward credits the earliest specimens of theological morality to Guillacime Herman and Etienne Langton, dating the period of early moralities from 1150-1200. Their origin, however, is disputed.) We shall speak more of the Moralities later. Suffice it is to say here, that they were popular at first, because they offered a change and were easily given.

By the close of the thirteenth century, from about 1268, Miracle plays, in England, were under the direction of the guilds. Scattered plays had been gathered together into an entire series, or cycle, forming what is called a "collective Mystery". Right here, it might be well to say that, in the strict sense of the word, a Mystery play covered only New Testament subjects, while Miracle plays dealt with legends. However, in England, little distinction was drawn. Individual plays were usually called pageants, from the name of the moveable platform on which the plays were given.

A discussion of this nature would not be complete without some reference to the manner of producing Mystery plays. Each play was assigned to a particular guild, or combination of guilds, which was held entirely responsible for financing and producing the same and which appointed its own organization for this purpose. Theatres were unheard of at that time, so the guilds employed large platforms, or pageants, drawn by horses. Sometimes the pageant wagons were made in two stories, though this type was more common in France. If a dressing room became necessary, a curtain hung from the platform to the ground con-

verted the space below for this convenience. If the scene shifted from Herod's palace to the street outside, the imagination of the audience furnished the necessary details of setting. Costumes were used, as the expense accounts show, tho not oriental in character, because the guilds lacked the necessary information to make this possible.

Certain stations were appointed by the town authorities where each pageant, in turn, stopped to perform its play before the eager crowd which had been gathering for hours in advance, and then, amidst a roar of applause, moving on to the next station. We can imagine the enthusiasm and excitement prevailing thruout the town and the surrounding country when, in some cases, the celebration lasted for three days.

The cycles took the name of the town in which they were given. In 1416 there is the first mention of guild Mystery plays at Coventry. From the fourteenth to the fifteenth centuries they flourished in Chester, Coventry, York, Newcastle-on-Tyne, Leeds, Lancaster, Preston, Kendal, Wymondham, Dublin, and London. Likewise, evidence has been found of such plays in East Anglia, Norwich, Sleaford, Lincoln, Wakefield, Edinburgh, Aberdeen, Shrewsbury, Worcester, Tewkesbury, Leicester, Cambridge, Bethesdo, Bassingbourne, Heybridge, Manningtree, Reading, Winchester and Canterbury. In London, the performers were parish clerks. Each town tried to outdo the other and the rivalry had a healthy influence both upon the plays and the performance of them.

The major part of what remains today of this great movement is represented by the manuscripts of four cycles, namely,

the York, Towneley, Coventry and Chester cycles. Authorities are not entirely agreed as to their respective dates. For instance, Professor Ward places the Towneley mysteries at "not later than the fourteenth century", while George H, Sargent pins them down to "about the year 1460". As to the comparative age of the four manuscripts, I am inclined to place my vote along with Lucy Toulmin Smith in favor of the York plays as the oldest. She produces convincing evidence, after a careful investigation.

It was with more than passing interest that I read of the recent purchase of the original Towneley manuscript by Dr. A. S. W. Rosenbach of New York and Philadelphia, for which he gave $17000 at the Britwell Court sale. It contains thirty-two plays, starting with the "Creatio" and ending with "Doomsday". Investigators seem to be agreed in the opinion that they were originally composed by the Augustinian friars, or Black Canops of Woodkirk. The name by which they are known is derived from the Towneley family at Lancashire, where the manuscript was found.

The Towneley plays were performed during the feasts of the Assumption, (August 15) and the Nativity of the Virgin, (September 8) at which time fairs were held. The plays, themselves, show a very free treatment of the Biblical material, a frequent use of the devil and much original humor, at times running to coarseness. There is a tendency to elaborate painful effects. Professor Ward considers them superior to the Coventry and Chester plays, Alfred W. Pollard of the Britich Museum calls the second "Shepherd's Play" "really perfect as a work of art."

The Coventry Mysteries have already been referred to

as Corpus Christi celebrations, the manuscript of which is in the British Museum. The forty-two plays were written about 1468, and performed from about 1416 until 1591. Their evident Mariolity frequent Latin quotations from the Vulgate and familiarity with ecclesiastical literature, references to hymns and psalms and their general soberness of treatment, all point to ecclesiastical authorship. There is a foreshadowing of the Moralities in the introduction of abstract characters, such as, Contemplation, Justice, Mercy, etc. The devil is prominent, though not as a comic figure. The plays were widely known and were performed in other places aside from Coventry.

Unlike the other cycles, the Chester Mysteries survive in five manuscripts, three of which are at the British Museum. They date about the close of the fourteenth century and show a close relation to the French mysteries, French being used in some of the speeches. They were written down by George Bellin in the late fifteenth century. Whitsuntide was the time of their presentation, which covered a period of three days, preceeded by bans or proclamations. Naturally, the central play of the twenty-five, was the one on the "Emission of the Holy Ghost". The play of "Antichrist" is interesting, in that there is but one other known play on this subject. As a whole, the plays are unequal in merit. The Nativity and Adoration plays of the Chester cycle have been edited and published by Frank M. Conroy and Roy Mitchell, in the same form in which they were performed at the Greenwich Village theater in December, 1916.

As the reader is already aware, the plays which form

the body of this thesis were selected from the York cycle. A complete discussion of them has already been given in the introduction to the plays. In this instance, familiarity has not bred contempt, and if it so happens that the writer appears partial to the York product, she hopes for pardon, as it will be due to a less complete knowledge of the other cycles; not to any lack of a desire for a fair and just treatment.

Of the Dublin cycle, but one play has survived the wreckage of time, the Abraham and Isaac Play, which is fresh and lifelike. An absurd Noah's Ark play remains of the sixteen Newcastle-on-Tyne series. Some of the Cornish plays have been preserved. Their spirit seems to be argumentative. Norfolk is represented by an Abraham and Isaac play, longer than the others, Norwich has a Whitsunday play about Eve, which savors of the Morality. Four of the Digby Mysteries have survived, all of later date than the more prominent cycles. However, instead of being an improvement, they are poorer. From Cornwall there is a play on "The Creation of the World" written before 1611, and a "Life of St. Meriasek".

In addition to the York Miracle plays, we have evidence of the existence of two other popular plays in that town. Their loss is to be regretted, for the accounts of them whet out curiosity. The "Play of Our Lord's Prayer" was a special favorite. The other was, "The Creed Play". Each was managed by a guild.

The "Play of the Sacrament" is noteworthy, in that it is not allegorical and does not treat of Biblical characters. As yet, it has not been definitely classified as to place or date. It is a tale of the outrages of the Jews upon the sacred host.

Professor Ward mentions a play called, "Mary Magdalene" which he considers the most remarkable of the individual miracle plays. It combines legendary and allegorical figures. This about concludes the list of extant English Mystery plays now available.

Before we pass on, let us take a bird's eye view of the whole movement, in order to discover what contribution these Mystery plays have made toward the development of English drama. Professor Ward speaks of them as "essentially original national creations," for while religious plays were produced in all the European countries, they did not attain the remarkable communal character of the English product. They were the result of the cooperative effort of all the people in a town. Consider the moral and spiritual benefits to the townspeople! The majority of the people could not read, yet, in this way, the Bible became a living force to them. People were doing something with and for others, for the common good, and moreover, something which took place every year. We think that we are doing well if we succeed in getting a part of the people in our town to join in a common project once in five years. These English collective mysteries can teach us a great lesson. Herein lies a powerful sermon on the social gospel.

Let not the sophistocated modern reader too hastily condemn them as crude, tiresome, and even irreverent. To be sure, they were but the befinnings of drama. They had to blaze a trail, without models to copy, and in so doing, they were pointing the way toward the road which Shakespear was to travel.

Katherine Lee Bates, in her book on "English Religious Drama" characterizes the miracle play as "the training school of the romantic drama." In the process of working over their material, we can see how the guild playwrights began to develop a certain technique. For instance, most of the plays show that the writer understood the value of a good entrance. Scenes were worked up with an eye to the value of suspense. Contrast was also, used. Sometimes they whet the interest of the audience by giving them a taste of what is going to happen later on. They certainly understood the value of lightening a heavy scene by means of a touch of comedy.

The very fact that these beginners in the art of drama undertook the colossal task of representing the whole Biblical history from Genesis down to the Day of Judgment, is almost appalling, and much credit must go back to this very source when we point to the achievement of Elizabethan drama, that time when English dramatists freed themselves from the restrictions of unity of time and unity of place. This could not have been possible if the England before their day had not been fed upon dramatic conceptions covering a vast period of time.

But, the reader may object that it is the height of irreverence to inject comedy into the play of the Nativity! To be sure, that would be true today, but setting aside the question whether or no that is what we would do, let us remind ourselves that English manners and customs and ideas of propriety have been continually changing since the fourteenth century. It us greatly to their credit that the plays which they produced were true to human life, thereby setting a valuable example for drama-

tists to come. Today, society bars conduct which was highly acceptable at that date. If I were to use their blunt, outspoken, naive, speech today, twentieth century, "refined" society would be horrified. So, we must not judge their writings by present-day standards. There is plenty of evidence to prove that the plays were written, and for the most part, performed, with reverence and with the utmost sincerity. There is a certain dignity about them which cannot escape the reader. Never do we find the character of Christ irreverently handled. No matter how the details may have been handled, in practically every play, good was made to triumph over evil.

Morality Plays

Because the Moralities succeeded the Mysteries in point of time, it is easy to fall into the error of supposing that they were superior. The truth is; they were far less sincere and much more artificial. They were designed to teach a moral by means of abstract characters and when we substitute abstractions for real, concrete personality, we have taken the life out of drama and robbed it of the chief source of its emotional appeal.

Moralities were produced in France for a whole century before they appeared in England. The French product had more the character of an interlude, and even in England, they were often called Interludes, as they were performed at the banquets of the royalty. They did not become popular, however, until the reign of Henry VIII.

It has already been pointed out how moral abstractions began to appear in certain of the later Mystery Plays. Allegory was also present in the early pantomimes, known as "mummings", plays without words. (It might not be out of order to refer, at this point, to an interesting article on mummers in England, by J. Kinchin Smith, in the Theatre Arts magazine for January 1923.) Notice the allegory in the mummings of John Lydgate in 1432, which were entirely independent of the Moralities. Abstract figures appeared in the "Antichristus" of the twelfth century, in the York play of Paternoster (1378) and even in the works of Hroswitha. These isolated cases are not enought to prove that the Moralities were an outgrowth of preceeding dramatic expressions and until

some rare genius succeeds in dispelling the haze of contradictory ideas gathered about this question, we prefer to look upon the Moralities as an independent development.

The Moralities adapted themselves to the form used by the Miracles, being moved from place to place on pageant wagons. They are more often associated with the pageant scaffold which however was stationery.

Under the Church authorities, the emphasis was upon spiritual truths, but, as the Moralities spread, the stress shifted to ethics, conduct rather than faith occupying the main interest. They lacked the communal quality of the Mysteries, being early employed by the royalty, who were loath to give them over to popular control. This explains why they were so slow in becoming a popular form of amusement.

While the Mysteries were purely historical, the Moralities attempted to show the history of an individual soul. A glance at history shows that, while they were developing, the peasants' revolt took place, that time when the value of the individual was beginning to be realized. Since each traced the development of an abstract individual, a human being in the shape of Infans, Youth, Everyman, etc. was invariably, the central figure.in each. The villain was usually, Vice, a vague character, really a retrogression from the original, captivating devil of the Mysteries. Tho a dramatic set-back, at the time, it prepared the way for future departure from Biblical material and greater originality. This vice was costumed as a jester, and later on, when we come to Shakespear's jester, we can see a family resemblance.

The earliest record of the Moralities available today, is the famous "Castle of Perseverance", produced in the reign of Henry VI. It is one of the "Macra Moralities". The character of the three other early examples is shown by their titles, "Mind, Will, and Understanding", "A Morality of Wisdom, Who is Christ" and "Mankind".

A long series appears in the Tudor reigns, all monotonous and dull and very much alike, with a few exceptions. "The World and the Child" printed in 1522 and written before the end of the reign of Henry VII, is simple and effective. The most popular of these early ones was "Everyman", printed before 1531 and quite remarkable for the time when it was written. Its tone is almost tragic. It remained popular longer than any other.

Many of the Moralities of the Tudor times are known as Moral Interludes, used largely as religious propaganda. Of this character are:

1.) "Lusty Iuventus" of the reign of Edward VI. It plainly reflects the teachings of the Reformation.

2.) "Magnyfycence", written by Skelton after 1515 and ardently anti-Catholic.

3.) "New Custome" (1573) also very controversial. The author is unknown.

4.) "Conflict of Conscience" (1581.)

Other Moralities of the same period may be classed as Moralities of Science, such as:

1.) "The Nature of the Four Elements" (1517)

2.) "Wyt and Science" by John Redford, in the reign of Henry VIII.

3.) "The Marriage of Wyt and Science", licensed about 1569, which is a high type of Morality and is divided into acts and scenes,a real advance, in this respect.

This last group reflects man's awakened interest in the world about him, with religion gradually yielding to science the place of dominant interest in the hearts of men. Down thru the ages drama has mirrored the interests, the beliefs, the ideas, the ambitions of the hyman race. We do not need to turn to history and biography, alone, to learn the development of the English people. This survey has proved a surprising revelation to the writer, who has come to see in drama a guide to a nation's moral and religious development, true and unmistakable as the sensitive photographic plate.

It was inevitable that characterization should come more and more to the front in the later Moralities. Writers could not hold themselves down to empty abstractions and actors added their own interpretations to the characters. In the latter half of the sixteenth century we find moralities bordering on comedies and tragedies. There are real human types in the "Nice Wanton" of 1560. "Apius and Virginia", "King Cambises" and "King John" (about 1548 by Bishop Bale,) are historical rather than moral. The rise of tragedy as a dramatic form, has its roots back here in the historical morality. It has been said that the transition to the so-called English regular drama was suggested by the defects in the Mysteries and Moralities. To make a broad statement, the Reformation sounded the death knell of the Mystery play, while the Renaissance killed the Morality. Nevertheless, their light was

not abruptly snuffed out, for in Shakespear's day, we find these older forms lingering on.

With the increased prosperity and national prestige gained in the reign of Elizabeth, permanent theatres were established and drama began to receive the recognition which was its due. At this point, then, we shall bring to a close our historical survey since our interest lies chiefly in drama in the service of religion. In thus passing over the brilliant acheivements of Jonson and Shakespear and their long train of successors, the reader is spared undue prolongation of this discusssion.

The Awakened Interest in Religious Drama Today

In the last ten years we have been reading and hearing about beginnings and experiments in religious drama, cropping out with greater and greater frequency. How happy we were to know that the Church was to broaden her field of service in this way. We were thankful that she had at last recognized the great teaching value of the stage when properly used. Then, as we reflected, we began to recall how this very art which the Church is beginning to court today, grew out of the Church liturgy centuries ago. How strange! And yet the movement has only begun. Indeed, the truth is that the Reformation which brought freedom in one respect, closed men's eyes to the truth and beauty inherent in the dramatic art and it was looked upon as the work of the devil. This narrow, illiberality of Protestant asceticism, utterly inconsistent with the true spirit of Christianity was a detriment to all drama. Calvin, Rousseau, and many other leading figures bitterly denounced drama. Needless to say, drama within the Church became almost extinct.

Slow and painful has been the process of restoring it to its rightful position, as the handmaid of religion, along with the other arts. Indeed, near-sighted skeptics of a Puritanical bent are not lacking today, but the optimists are gaining ground. It was Louis N. Parker who started the interest in a modern revival of pageantry, by his Sherborne Pageant in 1905. The resulting spread of enthusiasm for drama as a community undertaking could not fail to permeate the Churches. The mists of blind ignorance and mistaken judgments began to clear.

The splendid, devout work carried on by the Passion Play at Oberammergau is so universally known and admired that I do not need to go into details about it here. Perhaps, it is not so widely known that work of a similar nature is being carried on in our own country, among the hills of Hollywood, California. The life of Christ there enacted each summer since 1920, has been of such high character that this "Pilgrimage Play" is called America's Oberammergau. It has the distinction of being non-sectarian and non-commercialized. Certainly, people cannot witness this without going back to their oun Churches resolved to encourage a wider and more intelligent use of drama as a powerful, spiritual force in their own community.

Particular interest attaches itself to a present-day re-establishment of the miracle play in much the same manner and spirit of the original Church usage. This is on the island of Calday, England, where an order of White Benedictine monks have encorporated a Passion Play as part of the Church's ritual during Lent. In 1922, the play was given for the first time on Corpus Christi. As in mediaeval times, no costumes are worn and monks took the parts of women. On the other hand, a strikingly modern touch is lent by the stage set, designed by none other than Sam Hume.

The "Abraham and Isaac", revived by Sam Eliot, has been extremely popular and widely given. It is to be found in "The Little Theatre Classics" and also in the Theatre Arts Magazine. This is a miracle play adapted from the Pageant of the Barbers and Waxchandlers in the Chester Cycle of Miracles and from the Book of

Brome Hall, Suffolk. It is beautifully worked out. The "Noah's Ark" play from the Towneley cycle has appeared at various college revivals recently, Mention has already been made of the performance of the three Christmas plays from the Chester cycle, at the Greenwich Village Theatre, New York. The three plays included are:

1. "The Sheaphardes' Play"
2. "The Offering of the Sheaphardes"
3. "The Adoration of the Magi"

A printed copy of the same may be obtained from the Washington Sguare Book Shop, New York City.

The Theatre Magazine has given to the public Paul Clandel's modernization of "The Tidings Brought to Mary."

So the list grows. Our account would not be complete without mention of Hauptman's "Feast of the Tabernacles" or Reinhardt's production, in a Salzburg Church, of the miracle play, called "The Great World Theatre", by Hugo von Hofmaunsthal, a significant experiment in itself.

Let us call to mind Maurice Maeterlinck's "Mary Magdalene" which Alexander Teixeira De Mattos gave to the American public in his translation of 1920; the play which thrills and grips our hearts as we read it but which no one dares to produce. What tremendous dramatic possibilities the Bible contains, in the hands of a true genius!

Louis N. Parker saw and made use of the great dramatic qualities inherent in the Old Testament story of Joseph. The pageant-play, "Joseph and His Brethren" was the result. This was first performed under the management of Messrs. Liebler & Co. at

the Century Theatre, New York, on Saturday, January 11, 1913.

Aside from the revival of miracle plays and the use of Biblical material as the basis of modern plays, we find, now and then, in these days of labor strikes and get-rich-schemes, a morality play. The old morality, "Everyman" has been made famous in recent years by Miss Edith Wynne Matthison. Many will recall the performance in England by Ben Greet, in 1903, and, during the following year, in the United States. Together with this, in the United States, the moralites, "Everywoman" and "Everywoman's Road" have been popular. Many of the trite playlets and pageants now flooding the market for use in Church Schools are cast in the mold of the morality play.

Our investigation shows that many organizations all over the country have identified themselves with the cause of religious drama, in its various phases. At the Baltimore College For Women, Dorothy Allerdic is sponsering successful work in the field of revivals. Bostonians will recall the performances of mediaeval mystery plays, so commendably given by the Harvard Dramatic Club in the winter of 1922. A leading place in such work is held by the Department of Fine Arts of the Boston University School of Religious Education, where students are being trained, not only to know and to appreciate the value of drama in the service of religion, but also to intelligently direct practical work in the field. Demonstrations are given by this department at the Christmas and Easter seasons, revealing to ministers and church workers, the immeasurable possibilities in this field.

Worth-while contributions are being made in the development of what might be called philosophical pageantry, having a

distinct moral value, by the Ethical Culture Society, especially in the New York school.

Considerable credit is due to the efforts of the American Pageant Association to raise the standards of American pageantry. Any effort to improve pageantry as a whole cannot help but reflect a good wholesome influence upon that part of pageantry with which religion is concerned. The above-mentioned association was formed at the Boston Conference on Pageantry at the Twentieth Century Club, in 1913.

The establishment of the Department of Religious Drama under the Drama League of America, in 1919, provided a much-needed clearing house and center of inspiration and information. Under the leadership of Miss Clara Fitch, chairman, religious plays have been published which otherwise would not have been brought to the public. Programs and suggestions have been issued free of charge. Also, further production has been stimulated thru prize offers. Three of these Drama-League prize plays are well-known thruout the religious world today; namely:

"The Rock", a study of Peter by Mary P. Hamlin.

"Star of the East", centering about Queen Ester, written by Anna J. Harnwell.

"Jeptha's Daughter", a one-act play by Mrs. Elma Ehrlick Levinger. This was notably performed by the Neighborhood players.

The institutes and conventions of the League have been valuable. A correspondence course in Playwriting is offered, under the supervision of Theodore Ballan Hinckley, editor of "The

Drama".

Thru the efforts of the League, the Sunday of January 21, 1923, was observed as Religious Drama Sunday when a closer union between the artistic and spiritual life of the community was urged thruout the country, stressing the possibilities of the dramatic treatment of religion.

The Pilgrim Players, organized by Miss Fitch, of the drama league, were among the first in the field and they have been an inspiration to other Church organizations.

Splendid results have come about thru the efforts of Sidney Lanier, working at Eliot, Maine, with a group of people, young and old, who go straight to the source, to study their parts--from the Bible, itself. What is more, they plan their own costumes.

All over the country, community service organizations have exerted and are exerting a tremendous influence in favor of church drama. The work of this body in Boston is worthy of the highest commendation. Thru their efforts a Dramatic Institute For Church Workers has been definitely established, the second Institute being held from November 6th to December 20th, 1922. On the faculty appear the leading authorities in all the various aspects of Church Drama. To quote from their expressed purpose in undertaking this work; "It is an endeavor to meet the increasing need and continued demand for trained leadership." And further; "Certainly the psychological and artistic value of the dramatic medium in visualizing the abstract truths and ideals of religion is coming to be recognized by all denominations. If religious drama is to be done reverently it must be done simply and artis-

tically; hence the great need for trained leaders in this field."

It is said that the suggestion for the formation of Church boards of drama came from the Drama League. At any rate, the Protestant Episcopal Church, in establishing the first training school for Church workers in dramatics at Wellesley College, and in organizing the first department of Pageantry and Drama, has done real pioneer work. Mrs. Katherine Swain Pratt, at the head of this department deserves much credit. We agree with her, that "nothing is so real to the child, to the youth---to any of us, in fact----as those things which we act out and it seems safe to presume that the everyday application of the Old and New Testament will be immensely strengthened."

On November 30, 1919 practically every Episcopal Church in the United States gave the pageant of "The Builders of the City of God". by George Long and E. Phillips Osgood, as part of the Nation Wide Campaign. Very remarkable, indeed, was their pageant of the "Cross Triumphant" as given at the General Convention in Washington.

To go back about ten years previous, we recall the English Church Pageant, one of the earliest examples of the modern use of pageantry in the service of the church and one of the most notable historical pageants which has ever been attempted. This was in 1909 on the palace grounds of the Bishop of London at Fulham Palace. Seven thousand people took part.

As was true of the first beginnings of drama in England, the modern revival in the churches began with the simple representation of Christmas and Easter Biblical scenes. Today, newspapers

are filled with announcements of representations at these seasons. Departures worthy of note are instances like the form of pageantry worked out at St. Luke's, Evanston, Illinois, in "The Oblation of the Cross", where the congregation forms an integral part of the pageant; and representations like "The Sangreal", a dramatized version of the Holy Grail by Irwin St. John Tucker, given before the Drama League Convention by the Cathedral Players of Evanston, in December 1921. Alice C. D. Riley writing for the Drama Magazine, says that "as the curtain falls, the thought is not of a play but of a sacrament."

In 1919 the religious world was very much astir over the proposal to introduce a pageant at the Centenary Celebration of the Methodist Church in Columbus, Ohio. Such an unusual departure! And was not this the body which not so many years back condemned drama as the instrument of the devil? Yet, the misgivings of many a devout brother were effectively dispelled after they, among a million others, had witnessed the remarkable production of "The Wayfarer". At the present time. the drama is being widely and intelligently used in the Methodist Church.

When Union Church, Worcester, Mass. produced "In the Days of the Judges", it is said that the community learned more about the historical continuity of the Old Testament than they had ever known before. Many are the examples which might be cited.

National commissions on religious drama have been formed by the Methodist, Baptist, Unitarian and Episcopal bodies. New York and New Jersey have taken a step forward thru the formation of a Dramatics Association of the Sunday Schools. There has recently been formed a Council on Church Drama and Pageantry, includ-

ing representatives of various churches, the Y. W. C. A., Drama League, Community Service and other organizations.

With just pride we can survey the field and rejoice in all the fine work which is being done. At the same time, this survey has revealed certain aspects of the situation which are not all rosy-hued. There is the very real danger of getting quantity rather than quality. Like magic the desire for religious drama has spread. The number of enthusiasts has spread rapidly. The result has been that the few capable writers have not been enough to supply material for the constantly enlarging demands, and untrained, unskilled, writers have rushed in to try to meet the need. On the producing side, also, a surprisingly large proportion of the material which is staged is chosen and directed by individuals who are guided solely by their enthusiasm for drama; not by a sober mastery of the underlying methods and principles involved. Sometimes, we fear, more harm than good, results from such a situation. Inspiration simply cannot take the place of training. There must be a combination of the two. Therefore, we cannot lay enough stress upon the immediate need of further and more extended training of leaders along these particular lines, in every community, every church, every center. A large percentage of the pageants constantly coming out, with almost bewildering rapidity, is decidedly poor and would not compare favorably with some of the early moralities. We are faced with the problem of an untrained public indiscriminately buying and using everything and anything that appears on the bookstore counter. Haphazard writing and careless production bring dishonor to drama in the lofty service of religion. Hence, every

effort to disseminate knowledge, to train leaders and to produce worthy material is to be welcomed. Let us imbibe the spirit and consecration of the medieval writers, adding to it all the enlightenment and fine technique of the twentieth century.

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